

# FILM SCORE MONTHLY

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Here it is, the first of many quarterly double issues of Film Score Monthly. This issue took longer than anticipated to produce, which is why it is out relatively late this month. (In addition, this issue has been printed as opposed to merely photocopied, which added a week onto production time.) Fear not, the August issue (regular-sized) will still be out on time next month. (And yes, graphics will eventually be incorporated into this publication, there just wasn't the time to tinker with them this month.) Many thanks go out to all the people who helped make this double issue what it is, including William Smith who drew the above Film Score Monthly logo. Following is the monthly deluge of new soundtrack-related information, all of which gets compiled into the Soundtrack Club Handbook, so write in if you'd like a copy of that continuously updated publication:

**Soundtrack outlets:** The Goldsmith Society also features a mail order outlet of sorts, selling soundtracks (all formats) and some soundtrack related magazines. For a list, write to Jason Needs, 5 Wagtail Drive, Northway, Tewkesbury, Glos. GL20 8SU ENGLAND. • Albany Music Distributors is the official outlet of soundtracks on John Lasher's "Fifth Continent" labels, including Southern Cross and Label X, as well as the Premier label. Contact them if you are looking for soundtracks on one of the above labels (i.e. *Raintree County*, *The Blue Lagoon*, *Sisters*, *Cheyenne*, etc.) Address is PO Box 5011, Albany NY 12205, phone: 1-800-752-1951, fax: 518-453-2205.

**Publications/Articles:** Movie Music Magazine, a publication of The Goldsmith Society, has been suspended for the rest of the year, due to lack of funds. The Society will instead concentrate on publishing three issues of Legend in the A5 [Readers' Digest] format, with Legend having been the predecessor to Movie Music, dealing with the music of Jerry Goldsmith. • A British news-magazine recently ran an article on the Chieftans providing songs for *Far and Away*, touching on John Williams providing the score for the film. If you would be interested in a photocopy of the 5 page article, write in (please include return postage if possible).

**Williams Society:** The John Williams Appreciation Society in France publishes a bimonthly journal called *Cantina Band*. It is 24 pages long, and deals mostly with the music of John Williams, though other aspects of film music are dealt with as well. Other aims of the Society are to hold soundtrack conferences and issue CDs of rare Williams material (see poll on page five). Check or money order to *Société John Williams*: 1 year/six issues: 100FF; Benefactor member (1 year/6 issues): 150FF • Europe (Payable in French Francs only in cash, well wrapped bills, or by international postal money order): 1 year/6 issues: 110FF; Benefactor member (1 year/6 issues): 160FF • USA/Rest of World (Payable in French Francs or Dollars in cash, or by international postal money order): 1 year/6 issues: 120FF/\$20; Benefactor member (1 year/6 issues): 180 FF/\$30.

**From Silents to Satellites/Hollywood Scores:** These two publications are put out in England by John Williams, not to be confused with the composer. *From Silents to Satellites* is bi-monthly, and *Hollywood Scores* is quarterly. Both are approximately 6" by 8", and are about 60 pages long. They are very thorough, and encompass a wide variety of film music material. Editor/publisher Williams is also in the process of starting The Bruce Broughton Society, which

will publish a quarterly journal dealing with that composer's works. For further information on all of the above, contact John Williams, 1, Folly Square, Bridport, Dorset, DT6 3PU, ENGLAND.

**Soundtrack radio shows:** In the Bay Area of California, Robert Emmett's Norman Bates Memorial Soundtrack Show airs on KFJC 89.7 FM on Saturdays from 9AM to noon. (KFJC is a college station so there aren't any ads, just three hours of film, TV, and show music.)

**Goodies in stock:** Footlight Records (a record store in lower Manhattan, New York City, call 212-533-1572 or write 113 E 12th St, New York, NY 10003) has in stock all the Japanese Futureland CD sets (Godzilla, etc.), as well as the Italian CAM and RCA Original SoundTrack CDs. Write/call for details.

**SPFM report:** The Society-for the Preservation of Film Music held a composers panel at the AFI Film Festival on Sunday, June 21st. On the panel were Charles Bernstein, Alf Clausen, Fred Karlin, John Scott, and Chris Young. In other Society news, a one day East Coast conference will be held in New York City in October, similar to but smaller than the recent LA conference in March; also, Jerry Goldsmith will be the recipient of the Career Achievement Award in 1993. If you would be interested in joining the SPFM, write to PO Box 93536, Hollywood CA 90093-0536, or call 818-248-5775 or 213-469-8307.

**Club news:** Due to a number of reasons, the STC Members' Catalog has been discontinued. The catalog, a listing of all the soundtracks in the collections of participating readers, was simply getting far too hard to keep compiled and distributed. Those wishing to correspond and/or trade with other soundtracks collectors and fans can do so through The Soundtrack Correspondence List, the club's pen pal list, of which there will be a new edition shortly. The new edition will contain profiles of about 50 collectors interested in contacting others. For a copy of this list, send \$2 (the cost will only be waived if you live outside the US and getting American cash or an international money order for so small an amount is too difficult). If you would be interested in being on this pen pal list, write in for a form.

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# DEADLINE?

## ALL THE LATEST IN SOUNDTRACK NEWS

**Who-scores-what news:** Marc Shaiman scores *A Few Good Men*, the new Jack Nicholson film; John Barry scores *The Bodyguard*; Trevor Jones scores *The Last of the Mohicans*; Michel Colombier scores *The Dark Wind*, a mystery coming this fall; Bruce Broughton scores *Stay Tuned*; Basil Poledouris scores *Wind*, a sailing movie.

Disney's new version of *The Incredible Journey*, once scheduled for release this summer, but now put off until January, at the least, has been scored by David Shire.

*Here's what's on the agendas of the following record labels; as always, information is subject to change and/or correction:*

**Bay Cities:** Imminent releases are the following: 1) Jerry Fielding Film Music 3 (limited edition of 1500, to be available exclusively from SoundTrack Album Retailers, PO Box 487, New Holland, PA 17557, phone: 717-656-0121). 2) Classical Hollywood 3 (music by Korngold, Rózsa, Moross, & Towns). 3) Hollywood Spectacular, a Miklós Rózsa compilation. 4) *The Molly Maguires* (1969 Henry Mancini score). Due in early September is *Children of the Corn 2* (Daniel Licht).

**Big Screen:** This subsidiary of WEA will be releasing a "Tales from the Crypt" CD tentatively on July 14th, possibly later—no word as to what will be on the CD, though.

**Intrada:** *Magdalene* (Cliff Eidelman's first score) is now out, with *The Vagrant* (Christopher Young) and *Honey, I Blew Up the Kid* expected in early July. Intrada will be doing the new James Horner score, *Unlawful Entry*, to be out at the end of July. CDs of Richard Band's scores to *The Arrival* and *Crash and Burn* are due in August. Intrada is both a store and a soundtrack label, write for free catalog to 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333.

**Koch International:** As mentioned last month, Koch's second release of classical works by film composers will contain *Sinfonietta for Strings* by Herrmann, *Sinfonietta for Strings and Tympani* by Waxman, *Concerto for Strings* and *Andante for String Orchestra* by Rózsa. This CD, 3-7152-2H, will be out on July 24th.

**MCA:** The English branch of MCA will be releasing a CD of *Sorcerers*, which was Tangerine Dream's first score (1977).

**Milan:** *Prelude to a Kiss* (Howard Shore) is due out in mid-July (not mid-June as reported last month), with the CD containing half score and half songs. Milan America will also be releasing the new Pino Donaggio score to *Raising Cain* at the end of July, which is the new Brian De Palma film. Good news this month is that Milan Europe will be releasing a CD of *Conan the Barbarian* (Basil Poledouris) in August, though there will not be any additional music, and one of *Brazil* (Michael Kamen) in September.

**Play It Again:** This English label will soon be releasing its two John Barry - The Ember Years CDs, to contain rare, early Barry material never before available on CD. Volume 1 will contain the complete

score to *Four In the Morning* and the TV score to "Elizabeth Taylor in London," while Volume 2 will contain Annie Ross' jazz album "A Handful of Songs" along with many Barry recordings from the Ember catalog. Play It Again will also be releasing at the end of August a compilation CD of British TV themes, aptly called "The A-Z of British Television Themes," to contain music by Edwin Astley, Ron Grainer, Barry Gray, Tony Hatch, and Laurie Johnson. To reserve copies of Play It Again releases, write to Screenthemes, 22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, ENGLAND.

**Silva Screen:** New *Doctor Who* releases from Silva Screen are *The Greatest Show in the Galaxy* and *The Pescatons*. Logopolis and *Castrovalva* should be released later in the year, along with *Ghost Light*, this information tentative. A CD reissue of Jerry Goldsmith's *Legend*, with more music than the original, is on Silva's release list but the date is indeterminate.

**SLC:** *Space Camp* (Williams) is due on CD from this Japanese label later this month, a 1000 copy limited edition release.

**Telarc:** The next compilation CD due from Erich Kunzel and the Cincinnati Pops is called "Sailing," with the appropriate selections having to do with, what else, sailing (*Splash!*, *On Golden Pond*, *Jonathan Livingston Seagull*, etc.) This is due out in early July. The last Kunzel release was *Rodgers & Hammerstein's Songbook for Orchestra*, with suites from the Broadway productions.

**Unicorn-Kanchana:** This label has released a three CD set of Bernard Herrmann's opera, "Wuthering Heights," never before available on CD. The CD costs \$50, available from Intrada, among others (see contact info above).

**Varèse Sarabande:** Christopher Franke's score to *Universal Soldier*, the new Dolph Lundgren/Jean-Claude Van Damme film, was released on July 7th. Soundtracks to *Cool World* (Mark Isham), *Death Becomes Her* (Alan Silvestri), and *Sketch Artist* (also by Isham) are due on July 21st. *Unforgiven* (Lennie Niehaus) is due in August. Hans Zimmer's rejected score to *K2* will be released in the US probably in August (it was previously released only in Europe where the film still had Zimmer's score), with the new packaging featuring a cover painting by Matthew Peak, son of movie one-sheet artist Bob Peak. As for Varèse's CD Club of limited edition releases, the next mailing has been pushed back again another 2 to 3 weeks, with current plans now to have six titles made available. Regarding the comment last issue that erroneously said that *Raggedy Man* (Goldsmith) is the only Club title still available from last year's batch, please note that it is not the only one still available, just the only one about to sell out. Other titles from previous club releases that are still available are *Stars 'N' Bars* (Bernstein's rejected score), *Eye of the Needle/The Last Embrace* (Rózsa), *Under the Volcano* (15-20 minutes of music—North), *Federal/Crisis* Guitar Suite (Rózsa), Pino Donaggio: *Symphonic Suites*, *The Rose Tattoo* (North), & *Red Sonja/Bloodline* (Morricone).

### CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of July 5, 1992

<i>Alien<sup>3</sup></i>	Elliot Goldenthal	MCA	<i>Lethal Weapon 3</i>	Kamen, Clapton & Sanborn	Reprise
<i>Basic Instinct</i>	Jerry Goldsmith	Varèse Sarabande	<i>Night on Earth</i>	Tom Waits	Island
<i>Batman Returns</i>	Danny Elfman	Warner Bros.	<i>Patriot Games</i>	James Horner	Milan
<i>Best Intentions</i>	Stefan Nilsson		<i>The Playboys</i>	Jean-Claude Petit	
<i>Boomerang</i>	Marcus Miller	LaFace	<i>The Player</i>	Thomas Newman	Varèse Sarabande
<i>Cool World</i>	Mark Isham	songs: Warner; score: Varèse	<i>Prelude to a Kiss</i>	Howard Shore	Milan
<i>Far And Away</i>	John Williams	MCA	<i>Sister Act</i>	Marc Shaiman	Hollywood
<i>Housesitter</i>	Miles Goodman		<i>Universal Soldier</i>	Christopher Franke	Varèse Sarabande
<i>A League of Their Own</i>	Hans Zimmer	Columbia	<i>Unlawful Entry</i>	James Horner	Intrada

### READER COMMUNICATIONS

This is the trading post section of the newsletter, where readers can place entries of soundtracks they have for sale or trade, or soundtracks they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Entries are generally run for two months. Please do not be upset if you receive little or no response to an entry. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you.

**Gareth Bramley** (22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, ENG.) is the proprietor of Screenthemes and the label Play It Again, and also has a long want list of LPs, 45s, and theme albums he is looking for, most by John Barry. Write for a copy of the want list, as well as information on his record store and label.

**Mark Cairns** (Glenfield House, 246 Comber Rd, Lisburn, Co Antrim BT27 6XZ, N Ireland - UK) is the president of the Airwolf Appreciation Association UK, and has some unreleased TV theme music from US shows of the '80s available for the private, non-commercial, and non-profit use of other fans. Write him if interested.

**Michelle Drayton** (F 1/2 10 Atlas Rd, Springburn, Glasgow G21 4TE, SCOTLAND) would like to contact other *Miami Vice* fans, as she is looking for a complete episode guide and videos from someone in the UK.

**Jeanny Driscoll** (PO Box 571, Umhlanga Rocks, Natal 4320, SOUTH AFRICA) has available the themes and scores to *Blue Water Odyssey*, a film due in June of 1993 from Paramount, for private, noncommercial enjoyment of other fans. Write her for info—she is also looking for a number of TV themes, and will pay for cassette tapes and postage.



**Nicole Girard** (413 W 4200 North, Pleasant View UT 84414) is looking for a CD of *Jewel of the Crown* (George Fenton). The CD was available on the Crysalia label, but is now out-of-print.

**Jim Gonis** (140-07 Oak Ave, Flushing NY 11355) is looking for the soundtrack to *Mad Monster Party* from 1967, which is listed in the film's end credits as being available on the RCA label. Jim is also interested in other Rankin/Bass soundtracks.

**Adam Harris** (PO Box 1131, Sheffield MA 01257) has for sale or trade the following records (grading is cover/record): 1) *A Patch of Blue* (Citadel-ex/nm)-\$45; 2) *Flowers in the Attic* (Varèse-ex/nm)-\$15; 3) *The Fog* (Varèse-ex/nm)-\$13; 4) *Islands in the Stream* (Intrada-ex/nm)-\$25; 5) *Pranks* (Chris Young, Citadel-VG+/nm)-\$11; 6) *Bless the Beasts & Children* (A&M-vg+/ex+)-\$18; 7) *Vacation* (Chevy Chase film, Warner-vg+/ex+)-\$5; 8) *Agnes of God* (Varèse-ex+/nm)-\$15; 9) *The Secret of Nimh* (Varèse-ex+/nm)-\$15; 10) *Jagged Edge* (Varèse-ex+/nm)-\$15; he also has available for trade/sale the following CDs: *The Long Walk Home*, *Howard's End*, and *Cinema Paradiso*. Adam is looking to trade for or buy the following (CDs unless noted): *The Secret of Nimh*, *Dawn of the Dead*, *Vibes*, *Bandolero!*, *The Snowman* (LP), *Link*, *Suspect*, *Nuts*, *Knights of the Round Table* and *High Road to China*. Write if you are interested in any of the above or can help with the titles wanted.

**Bob Mickiewicz** (7 Whittemore Terrace, Boston MA 02125) is looking to contact fellow collectors who are interested in trading Soundtrack and Show recordings. The following is a partial listing of what he is seeking:

Against a Crooked Sky	Embryo EM-1005	(Azevedo)
Alfred the Great	MGM MCS-8112	(Leppard)
Bite the Bullet	RFO-102	(North)
Catlow/Soldier Blue	Eros 80544	(Budd)
Coogan's Bluff	? (private/full score version)	(Schiffirin)
Devil and Max Devlin	A&M PRO-1	(Hamlich)
El Condor	? Nat. Gen.	(Jarre)
Fantabulous	Beat LP-002	(Brugnolini)
Flesh Gordon	? (X-rated pic)	(Ferraro/Tevis)
Handle With Care	Preview LP-1001	(Mendoza-Nava)
Looker	War. Bros. PRO-A991	(Devorzon)
Oh God Book II	War. Bros. FOX-1	(Fox)
Old Boyfriends	Columbia S-36072	(Shire)
The Pound	Pound A/B	(Downey/Cuva)
Il Racconto Del Giungla	Beat LP-031	(DeMasi)
Sphinx	War. Bros. HS-3545	(Lewis)
Texas Romance/Bad Company	Chap STK-1069	(Schmidt)
The West	DET MDG-2005	(various)

He will buy (if reasonably priced) or will trade, from an extensive collection of soundtracks and shows. All inquiries and lists are welcome, including foreign collectors. Please send your specific requirements. He is also looking for: (1) import (non-USA) scores and

shows; (2) private/obscure/unusual pressings; and (3) noncommercial/studio-only recordings.

**Augustinus Ong** (7401 Ridge Blvd SA, Brooklyn, NY 11209) will be happy to make tape dubs of the many rare LPs in his collection for anyone interested. Write for more info.

**Shane Pitkin** (PO Box 134, Brownville NY 13615) is looking for the following LPs: *The Four Faces of Jazz*, *The Impressionists*, *Happy Prince/Small One* (Herrmann & Bing Crosby), *Jason and the Argonauts* (story and music), *Musical Garland of the Seasons*, *Welles Raises Kane/Symphony No. 1* (Jerome Moross), and "Twilight Zone" Volumes 3 and 5 (he found vols. 1, 2 & 4). Shane is also looking for a 45 rpm of *Marnie* sung by Nat King Cole, a CD of "Fantasia" (a non-soundtrack with Herrmann, probably conducting), originals or dubs fine of these, and the FILM *The Night Digger* (not the soundtrack), which was never made available on home video but perhaps someone has a copy taped off of TV.

**Alex Philip** (PO Box 0612, Brooklyn, NY 11240) has for sale the following used LPs for \$5 each. Suggestions for trade as alternates welcome: *Rambo III* (Scotti Bros. release with 28 min of Goldsmith score); *Grand Prix* (Jarre, MGM Records release with notes on film and Jarre, and photos); *The Wild Geese* (Budd); *Star Wars/Close Encounters* (Williams, LA Philharmonic); *Lion in Winter* (Original E Columbia release with notes on film and Barry on back cover); *Superman II* (Thorne/Williams); *Suspect* (Kamen). Alex also has an unopened cassette of the original Capitol/XDR release of *Star Trek III* for sale, and is open to any alternative offers, so do write in.

**Bill Smith** (4716 W 152nd St, Lawndale CA 90260) is looking for a CD of *Boy Who Could Fly* (Broughton), and LPs of *Battle Beyond the Stars* (Horner), *Ewoks* (P. Bernstein), *Poltergeist* (Goldsmith), and *Space Camp* (Williams—soon to come out on limited edition CD from SLC in Japan). He has available for trade the original CD release of *Krull* (Horner), and LPs of *Clash of the Titans* (Rosenthal) and *Beauty and the Beast* (TV-Holdridge/Davis).

**Taylor L. White** (1659 N Allen Ave, Pasadena CA 91104) will pay top dollar for the following out-of-print CDs: *La Revolution Française* (Georges Delerue, French import), *Supergirl* (Goldsmith), *Dune* (Toto), *No Man's Land* (Poledouris), *Dominick & Eugene* (Jones), *Dawn of the Dead* (Goblin) and Walt Disney's *The Many Adventures of Winnie the Pooh*.

**Mark Younge** (2420 W Raye, Seattle WA 98199) is looking for on LP: *Blow Out* (Donaggio), *Centennial* (Addison), *The Clowns* (Rota), *The Go-Between* (Legrand), *Heaven's Gate* (Mansfield), *1900* (Morricone), *Rollerball* (Previn), and *Seconds* (Goldsmith); and, on CD, Jerry Goldsmith Suites and Themes (Masters Film Music SRS 2003). Mark is willing to purchase any of those albums or trade tape dubs, and is looking for material on director Ken Russell (posters, lobby cards, press kits, etc) and the book *Ken Russell—An Appalling Talent* by John Baxter (London: Michael Joseph, 1973). Mark has for sale for \$8 an LP of *The Untouchables* (Morricone).

## CLASSIC CORNER by JEFFREY FORD

One of the greatest of all film scores, Elmer Bernstein's *The Buccaneer* (1958), appeared about a year ago on a visually sparkling and aurally splendid Paramount videocassette (#5809), the sheer brilliance of which should enthrall every film music enthusiast. The film has just been announced for laserdisc release, and if the cassette is any indication, the results should be breathtaking.

Bernstein came to write this epic amid the troubled history of the film itself. Originally planned as a musical remake of the 1938 Cecil B. DeMille swashbuckler with Yul Brynner both starring and directing, it emerged some fifty scripts and two directors later as a straight remake, but with an emphasis on character as opposed to action. This was no doubt a result of replacement director Anthony Quinn's attempts to update the script by turning it into a tense psychodrama. The results infuriated producer DeMille, whose old-Hollywood roots could not accept Quinn's ideas or ambitions, nor did they please Quinn, who felt shackled by his father-in-law DeMille's interference. Thankfully, the behind the scenes squabbling did not effect Bernstein's contribution, and the result remains as thrilling today as it was a quarter of a century ago. Although Bernstein has done relatively few scores of this type, and has never considered this kind of full-blooded Hollywood romanticism his forte, the end result still stands supreme. It shows how a talented composer can take the conflicting ambitions of two creators and meld them into a complete and satisfying whole. The components of the production may all have their merits, but it is Bernstein's score that holds them together, and gives this oft-told saga of the pirate Jean Lafitte its emotional persuasion and power. It is an achievement never to be underestimated—or overpraised.

## Elmer Bernstein's "The Buccaneer"

Bernstein's Prelude, played against the film's opening credits (and some stunning shots of sunrise over the seas), has to be considered one of the screen's finest. Opening on a low, ominous chord (perhaps foreshadowing the film's somber ending) it builds to a series of fanfares as the stars are listed. That segues into the "Bonnie Theme" (for the pirate girl played by Claire Bloom, who secretly loves Yul Brynner's Lafitte), played in a series of building variations which lead to the film's title. As it appears, we hear full brass variations on the "Barataria Theme" (Lafitte's pirate settlement—although most of the film takes place on land, the call of the seas is one of the central thematic concerns of the film, and this theme is always used in conjunction with it). Next comes the love theme for Lafitte and Annette, the Governor's daughter (Inger Stevens); all strings, it represents Bernstein's melodic invention at its best. It's climaxed by adding brass to the strings on the very last stanza, which leads directly into a stirring full orchestral version of the "Battle Theme." Then the "Bonnie Theme" is reprised on strings, more somber and tragic than its first incarnation. The trumpets call out the "Barataria Theme" again as the credits draw to a close, and as the film's forward appears, Bernstein uses more variations on this theme, as well as brief quotations from his "Andy Jackson Theme" and "Yankee Doodle," before the film proper actually begins.

There are many showpiece passages during the film's first half: the variations on the love theme played during the first scene between Annette and Lafitte; the gentle minuet that accompanies Annette's farewell to her sister; the charging strings that underscore Lafitte's pursuit of a renegade pirate. However, the highlight of the score

comes about halfway into the film during the sequence when Lafitte returns to the pirate settlement to find out that it's been destroyed by the American Navy. There is little dialogue; everything is conveyed through the visuals and Bernstein's music. The result is masterful. As Lafitte stumbles upon the destruction, horns blare out an off-key version of "Hail Britannia" (Lafitte initially thinks the British have attacked) before mournful variations on the "Barataria Theme" begin. These variations become more and more intense as Lafitte goes into the ruins of his house, finally building to deep brass and strings played in the highest registers to signify the rage that he feels at being betrayed. The music, all brass and percussion, reaches its climax as Lafitte kicks over the remains of his possessions, then winds down on the strings as he sits down amid the ruins of his world. This entire sequence is one of the supreme moments in motion picture scoring—a flawless integration of sound, photography, and acting. And even though there are still many great moments that follow in the score, particularly the pirates' appearance at the Battle of New Orleans (has anyone noticed how Bernstein playfully quotes from this sequence in his score to *Animal House*?) and Lafitte's final retreat to sea, they all seem rather anti-climatic. Nonetheless, they are all unforgettable.

Thankfully, Bernstein recorded the majority of this effort for a now classic Columbia album that has also found its way to CD on the

Varèse Sarabande label (VSD-5214—soon to drop out of print). Even though the CD is plagued by the tape hiss so prevalent in the CD transfer of older albums (though Varèse might have cleaned it up just a bit), Bernstein's music still shines through triumphantly. And with the film's imminent release on laserdisc, with the music hopefully segregated on a separate channel, one will also get the chance to savor the prime bits of music that Bernstein did not record for the album (like the "Andy Jackson Theme"—the only major theme not heard on the album—and the music for jailhouse confrontation between Lafitte and his second in command, Dominique). If this hope comes true, we may at long last have a fitting recorded monument of his masterpiece; a work that is, for me anyway, one of the most supreme pieces of music ever written for the cinema.

—Jeffrey Ford

*The Varèse Sarabande CD of The Buccaneer is indeed almost out-of-print, along with the other CD reissues of CBS records such as The Alamo, The Guns of Navarone, Is Paris Burning?, etc. At this point, it's a matter of the titles being out of production and no longer being supplied to retailers, and the remaining copies lying around being sold. If you are interested in a CD of The Buccaneer, try contacting Varèse directly, where a few copies may still be lying around. Address is 13006 Saticoy St. N Hollywood CA 91605, or call 818-764-1172.*

## ORCHESTRAL COLORS IN FILM MUSIC by DOUGLASS FAKE

While most people are aware that a standard orchestra is made up of strings, woodwinds, brass and percussion, recognizing the individual instruments within these groups can be another matter. Considering the wide variety of instrumental combinations available in film scoring it might be interesting to examine some of the sounds.

The standard symphony set-up generally includes, in the string section: Violins (two different parts), violas, cellos and basses. The brass section includes trumpets (usually three different parts), French horns (often four parts), trombones (two parts), bass trombone, and tuba. In the woodwinds you would usually find flutes (two parts, sometimes a third piccolo part), oboes (two parts), English horn, bassoons (two parts), clarinets (two parts), and in larger set-ups, bass clarinet, and sometimes alto and tenor saxophone parts. The percussion section covers a lot, from the melodic and tuneable (tympani, xylophone, Marimba, chimes, orchestral bells, etc.) to the stark sounds of snare, field and bass drum, through the ring of cymbals, triangle, gong and tam-tam. Finally one often finds parts for piano and harp. Additional solo or color writing can be found with guitar, harmonica, organ, and voice (solo or chorus).

Any discussion of orchestral sounds would take some length; here it should suffice to provide random thoughts that can be applied when next doing any listening or watching.

When moving away from a standard group, the all strings orchestra, common in concert literature, becomes the most frequently discussed. Much already has been said with regards to what Bernard Herrmann fashioned for *Psycho*. The amazing number of effects, often in bowing technique (such as pizzicato), provided a vast array of strings sonorities.

Herrmann was a frequent writer for unusual group. In his scoring of *Fahrenheit 451* (1966) he removed the brass from his orchestra entirely. When working on *Beneath the 12 Mile Reef* (1953) he found an entire choir of harps enhanced the underwater sponge-diving sequences. The brass section of his orchestra for *On Dangerous Ground* (1951) was expanded to allow for additional French horns, racing with triplet figures during much of the final pursuit sequence. And in his score for *The Day the Earth Stood Still* (1951) he employed several keyboards and electronics in his basses, used a full compliment of brass, but abandoned the string section. Some sections of the score, particularly those dealing with the Lincoln Memorial and Arlington Cemetery, are scored purely for a brass choir. Even here the trumpets employ mutes to further enlarge the sound palette.

One of his more interesting ensembles was used for *Journey to the Center of the Earth* (1959), essentially a symphonic band (augmented brass, woodwinds, percussion, but often no strings) with harp and organ. Particularly striking were his Main Titles, incorporating massive minor chords in the brass over organ pedals. When strings were used (as in the scene following Pat Boone's song to Diane Baker) they were generally heard without any of the brass or percussion used elsewhere in the score. As a point of interest, the ending of the score (following the student chorus) was tagged on by 20th Century Fox to accompany the Carlsbad Cavern credit. While scored by Herrmann, it was originally written for *The Snows of Kilimanjaro* and, as it utilizes

a standard symphony, seems slightly out of phase with the remainder of the score; no fault of the composer.

Easily the most celebrated composer currently active who exploits the possibilities available to him is Jerry Goldsmith.

Starting with his CBS Radio Workshop scores (with necessarily small ensembles) and through his television work, Goldsmith had ample opportunity to explore less common sounds. With his debut film score *Black Patch* (1957), he wrote for orchestra without trumpets, starting a pattern of exploration that continues today.

For *Shock Treatment* (1963) he wrote for an orchestra without brass. Even more colorful was his group for *Stagecoach* (1966): Strings, percussion, an array of banjos, guitars and harmonicas, and a brass section consisting only of French horns and a solo trumpet. When he scored *100 Rifles* (1969) and *Tora! Tora! Tora!* (1970) he used full orchestra but removed the violin section; the resulting sounds in both scores have an abrasive edge in the emphasized lower strings.

Highly regarded in his work for *Chinatown* (1974), emphasizing strings, keyboards, percussion, and a solitary trumpet throughout. Even more unusual is his score for *Seven Days in May* (1964) where the entire ensemble consisted of piano and percussion. More recently, he has utilized an orchestra without brass on such scores as *Not Without My Daughter* (1991), *The Russia House* (1990), *Medicine Man* (1992) and, with the exception of French horn, *Sleeping With the Enemy* (1991).

In addition to exploring unusual sonorities, Goldsmith frequently employed solo instruments against the orchestra. As early as 1960, with *Studs Lonigan*, Goldsmith used the solo harmonica throughout, a sound he virtually trademarked later with *Lilies of the Field* (1963), and *A Patch of Blue* (1965). Though his landmark score for *Lonely Are the Brave* (1962) used a standard orchestra, he included guitars throughout the score and featured a solo trumpet on his primary theme. A favorite instrument of his for solo work, the trumpet was featured regularly in scores as diverse as *First Blood* (1982), *Stagecoach* and *Chinatown*. With *Under Fire* (1983) the virtuoso solos were heard on guitar, and in *The Russia House* the soprano sax held the lead.

Of other composers newer to the scene that explore musical sonorities, Christopher Young easily stands out. His sounds for scores such as *Bright Angel* (1991) emphasize an array of both acoustic and electronic sounds while his standard orchestral writing commonly features unusual percussion devices, as in *The Fly II* (1989) and *Hellbound* (1988). With *The Vagrant* (1992) he exploits one of the most unusual ensembles ever, one that includes strings, female chorus, accordion, bansuri flute, melodica and a large percussion section with pianos (real and toy), marimba, vibes, typewriters, garbage cans and more.

Obviously, there are many sounds yet to be discovered from the orchestra.

*Douglass Fake is musical director at Intrada, which is both a sound-track label and a retail store with mail order, write for a free catalog to 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333.*



## ASK JAY CHATTAWAY

Several people have submitted questions this month for current Star Trek: The Next Generation composer Jay Chattaway, with this being the column where you, the readers, can ask a professional film and TV composer any questions you might have about composing, the business, etc. So, send your questions in!

**1. Q: What has been the most challenging project you have ever done and were you pleased with the result?** -Michelle Drayton

A: The most challenging project I have done to date was not a film project. It was a concert work performed in March of 1992. The title of the piece is Mazama and is a programmatic work depicting the Mazama Indians of the Pacific Northwest. The piece was performed by a combined orchestra and chorus of 1200, made up entirely of school age players and singers from the 5th grade through high school. We used 32 percussion and 6 ocarinas for added authenticity. The results were truly amazing.

**2. Q: What advice would you give to someone starting out? More specifically: How should I begin learning to be a composer? Music theory? Buy a synth? Piano lessons? All at once?**

A: My advice to aspiring writers is to learn as much as possible about all types of music. Study piano & keyboard technique. Learn an orchestral instrument so that you can sit within a large ensemble and see what really goes on. Buy an inexpensive work station and start experimenting. It used to be that you had to have such a technical background or you had to be able to assemble a 50 piece orchestra to hear your results. There is possibly more learning that takes place when dealing with live musicians. My synth has never said "Nice chart!"

**3. Q: Do you write (or have had recorded) symphonies or the like just for yourself? Or at least, not soundtrack related? Do you want to?**

A: Yes, I do write concert works. (See the answer to question one in this column.) I have over 200 published works for concert band and orchestra. I began composing by writing pieces that were not film related.

**4. Q: What instrument did you start with/or is your favorite—and do you still play?** -Tom Kelly II

A: I started playing piano at age seven and began the trumpet at age eleven. I still play keyboards and I use the trumpet technique to help control electronic wind instruments.

**5. Q: In how many stages is the score for each TNG episode completed?**

A: Scoring for Star Trek is done in several stages. I get a preview copy of the show in rough form. I view it, make notes of where the music starts and stops, and styles. (Actually quite a bit of the "mental

composing" takes place here.) I then meet with the producers and get their input. A music editor breaks down all the cues and puts them on a computer disk (I use Cue for the Macintosh). I then begin writing the score. Short transition cues I orchestrate directly onto the score, longer cues I do a brief sketch, then orchestrate my results. We then record all the instruments and electronics simultaneously. The musical results are then mixed in with the dialogue and effects and the combined master is shot off onto satellite the next day.

**6. Q: Are you restricted by the producers not to re-use themes from the Star Trek film scores of Goldsmith & Horner in your own scores?**

A: Yes. About the only old thematic material which gets in the show are some occasional fragments of the Alexander Courage fanfare.

**7. Q: Are you influenced by any composers, i.e. John Williams, Jerry Goldsmith, John Barry, Alan Silvestri, etc?**

A: I think all composers are influenced by others and that all composers tend to develop their own unique style after achieving success on several projects. My biggest influences in the film world have been Henry Mancini, John Williams, Jerry Goldsmith, and Ennio Morricone. My classical influences are Stravinsky, Copland, and Debussy.

**8. Q: Do you orchestrate your scores all by yourself or do you get help from somebody?** -Amer Khalid

A: I do my own orchestration on Star Trek. I have had some orchestration help on features simply because there is not enough physical time to write a 30 line score for each measure of music for over an hour's worth of music. This would be about 2000 pages of score. When I do get help, I provide my orchestrator with a 4 to 6 line sketch, a representative example of one of my scores from the same movie, and often a tape of one of my other works.

The term 'orchestration' has become affiliated and often synonymous with 'ghosting.' I don't think I've ever seen 'ghosting' appear in the end credits of a film. There have been some interesting discussions of these practices in this newsletter. -Jay Chattaway

Rob Marsh also submitted a question asking if Jay will be working on the new Star Trek series, Deep Space Nine. The answer is yes, with Dennis McCarthy also slated to work on both shows (DS9 premieres in January). Of this writing, everybody in town is submitting a theme for the show, including Jerry Goldsmith.

Jay is also working on a Public Broadcasting program called "Space Age," a six part series about space travel (how appropriate!) hosted by Patrick Stewart, of all people. The series premieres on October 12th, and a soundtrack of Jay's music will be released on the Narada label.

## POLLS

All attempts were made this month to publish the complete results of the polls that were run over the past six months or so in this publication. The first was of top scores wanted on CD, and the second was of what collectors considered the very best of certain composers. Hopefully these results will be published at some point, but this issue

just had too much stuff to fit them in. If you would be interested in seeing a copy of the complete poll results, simply write in, and include return postage if possible. Below are results-to-date of the current poll, as well as the announcement of a new poll in conjunction with the John Williams Appreciation Society.

### GNP/CRESCENDO'S "GREATEST SCIENCE FICTION HITS VOL. 4" POLL

Current tallies of this poll, being of what collectors would like to see on GNP/Crescendo's proposed Greatest Science Fiction Hits Vol. 4 CD, are for the following:

**2 votes:** Buckaroo Banzai. **1 vote:** The Abyss, Back to the Future, Battle Beyond the Stars, The Black Hole, Dr. Who, The Fantastic Journey, The Flash, The Fly, The Highwayman, Ladyhawke, Legend (Tangerine Dream), Logan's Run, Mad Max 3, Naked Lunch, Nightmare Cafe, Planet of the Apes (TV series), Predator, Robin Hood: Prince of Thieves, Robocop, The Rocketeer, Sapphire and Steel, The Six Million Dollar Man, Something Is Out There,

Somewhere In Time, Starman: The Series, Star Trek II, Star Trek V, Star Trek VI, Star Trek: The Next Generation, Terminator 2, Time Bandits, The Tomorrow People, and War of the Worlds (First season main/end titles).

This poll has just barely begun, and obviously hasn't caught on yet. So, remember, if you have any suggestions on what great sci-fi/fantasy film themes you'd like to see on this tentatively planned disc, and this is the chance for unrecorded themes like Buckaroo Banzai and The Flash to be recorded, please do write in.

### JOHN WILLIAMS APPRECIATION SOCIETY POLL

The John Williams Appreciation Society in France is currently conducting a poll to see what unreleased Williams scores collectors would like to see on compact disc. Choices are as follows:

The Poisedon Adventure • Conrack • The Mission/Ghost Train • Heartbeeps • Pete 'n' Tillie • Family Plot • Midway • Black Sunday • The Sugarland Express • The Long Goodbye • The Man Who Loved Cat Dancing • The Paper Chase • Story of a Woman • TV works (Time Tunnel, Lost In Space, etc.) • Fanfares, signatures, themes and hymns • Classical Works (Symphony No. 1, Clarinet Concerto, Tuba Concerto, chamber music, etc.)

There are also complete scores of the following to choose from:

Born on the Fourth of July • E.T. • Return of the Jedi • The Empire Strikes Back • Indiana Jones and the Temple of Doom • Indiana Jones and the Last Crusade • Jaws • The Towering Inferno.

Choose five titles in all, but pick no more than one from the second group. The Williams Society will attempt to release on CD the five winners. Send your results in today, to be transmitted to the Williams Society as soon as possible.

## CONCERTS

This is a list of concerts taking place with the listed film music pieces in their programs. Concerts are listed by state in the US, and by country afterwards. Many thanks go to John Waxman who provides this list. If you are interested in attending a concert, contact the respective box office of the orchestra. *Concerts subject to change without notice.* New or updated listings have their dates in **bold italics**. (Note: "s.o." stands for "symphony orchestra.")

- Alaska:** Aug. 8—Fairbank Summer Arts Festival, performing *Dr. Zhivago* Suite (Jarre), & Ride to Dubno from *Taras Bulba* (Waxman).
- California:** Hollywood Bowl concerts—the following pieces will be played at concerts at the Hollywood Bowl: **July 31, Aug. 1**—"Hollywood Dreams 2,"—*Wizard of Oz* Suite (Stothart), Tribute to Miklós Rózsa, and pieces from *King Kong* (Steiner), *North by Northwest* (Herrmann), *Vertigo* (Herrmann), *Hook* (Williams), *The Witches of Eastwick* (Williams), and *Altered States* (Corigliano). **Aug. 7, 8**—*Star Wars* Suite and The Raiders' March (Williams). **Aug. 20**—*Robin Hood* Symphony (Korngold). **Aug. 21, 22**—"Broadway In Heaven"—music from *Gigi*, *High Society*, *State Fair*, *Easter Parade*, and *Annie*, *Get Your Gun*. **Additional LA concerts:** John Williams will be with the Los Angeles Philharmonic Orchestra for a concert on Sept. 9 and 10, and with the Boston Pops for an LA concert on Aug. 9.
- Colorado:** **July 30**—Grand Junction s.o., performing *A President's Country Medley* (Tiomkin) and *The Magnificent Seven* Suite.
- Indiana:** **Aug. 13**—Indianapolis s.o., performing *The Magnificent Seven* Suite (Bernstein).
- Maryland:** **July 26**—Baltimore s.o., performing: 20th Century Fox Fanfare; *Around the World in 80 Days* (Young); *Tom Jones* Overture (Addison); *Dr. Zhivago*: Prelude and Lara's Theme; Ride to Dubno from *Taras Bulba*; *Exodus*: Rhapsody for Cello and Orchestra (Gold); *Avalon* (R. Newman); *Lawrence of Arabia* Overture; Warner Bros. Fanfare (Steiner); *Gone With the Wind* Dance Montage (Steiner); *The Addams Family* Theme and Waltz (Mizzy/Shaiman); *Psycho* Suite (Herrmann); *Ghost* End Credits (Jarre); *Dances With Wolves*: Farewell and Finale (Barry); *The Magnificent Seven* Overture; The Raiders' March. **Aug. 1**—Baltimore s.o., performing *Star Trek* TV Theme (Courage) and *The Wizard of Oz* Suite (Stothart).
- Massachusetts:** **July 23**—Springfield s.o., performing *Dances With Wolves* Suite. **July 24**—Boston s.o. & Tanglewood Festival Chorus, Tanglewood Music Festival at Lenox, with film, performing *Alexander Nevsky* (Prokofiev) [also listed on silents list, below].
- Michigan:** **July 24, 25**—Detroit s.o., performing *Around the World in 80 Days* Overture, *Lawrence of Arabia*, *Hatari!* (Mancini), *White Dawn* (Mancini), *North by Northwest*, *Day the Earth Stood Still* (Herrmann), and "Wizards and Warriors" Overture (Holdridge).
- New York:** **July 12**—Rochester s.o., performing *The Mag. Seven*.
- North Carolina:** **July 19**—Charlotte s.o., performing *The Natural* (Newman), *Gone With the Wind* Dance Montage, *16 Days of Glory* (Holdridge), *The High and the Mighty* (Tiomkin), *Star Trek: The Motion Picture* End Credits (Goldsmith), The Raiders' March, *The Bandwagon*: Dancing in the Dark (Schwartz).

**Ohio:** Date not determined, Cincinnati s.o., Erich Kunzel, conducting the River Band Summer Festival, performing *80 Days Around the World* Overture, *Friendly Persuasion*: Three I Love (Tiomkin), and *Spartacus* Love Theme. **July 31**—Middletown s.o., performing *Around the World in 80 Days*. **July 31, Aug. 1**—Columbus s.o., performing *Dr. Zhivago* Prelude and Lara's Theme, *Lawrence of Arabia* Overture, *Escape from Venice* from *Indiana Jones and the Last Crusade* (Williams), and *Dances With Wolves*: John Dunbar Theme.

**Oregon:** **Aug. 14**—Sun River Music Festival, performing 20th Century Fox Fanfare (Newman), *Psycho* Suite (Herrmann), *The Godfather* Suite (Rota), and *Dances With Wolves* Suite (Barry).

**Pennsylvania:** **July 22**—Pittsburgh s.o., performing *Spartacus* Main Title and Love Theme (North), *The Magnificent Seven* (Bernstein), and Tribute to David Lean (Jarre, music from *Lawrence of Arabia*, *Dr. Zhivago*, *Ryan's Daughter*, and *Passage to India*).

**Utah:** **July 19**—Mormon Youth Orchestra, Salt Lake City, performing *Spartacus*, *Sons of Katie Elder* (Bernstein), *The Magnificent Seven*, *Charge of the Light Brigade* (Steiner), *The Seventh Voyage of Sinbad* (Herrmann), The Raiders' March, and Tribute to David Lean.

**Virginia:** **July 31**—National Symphony Orchestra, Wolftrap Central, Wolftrap, "A Symphonic Concert," with film, performing *Robin Hood* (Korngold), *Ben-Hur*, *Madame Bovary*, *Spellbound* (Rózsa), *North by Northwest*, *Citizen Kane* (Herrmann), *An American in Paris* (Gershwin), and *Gone With the Wind* (Steiner).

**Washington:** **July 18, 26**—Bellevue s.o., performing *Cocoon* Main Theme (Homer) and "Bonanza" Theme (Livingston & Evans).

**Wisconsin:** The Wisconsin Chamber Orchestra in Madison will perform the following on the following dates: **July 15**—*Obsession* Valse Lente (Herrmann). **July 22**—"Wizards and Warriors" Overture (Holdridge). **July 29**—*Indiana Jones/Last Crusade* End Credits.

**England:** **July 17**—Philharmonia Orchestra, conducted by Kenneth Alwyn, "Filmharmonia '92," London, performing: *Big Country* Suite (Moross); *Witness*: Building the Barn (Jarre); *Far From the Madding Crowd* (Bennett); *Dracula* (Bernard); *The Godfather* Suite (Rota); *Taras Bulba* Suite (Waxman); *The Sea Hawk* (Korngold); *Coastal Command* (Vaughan Williams); *Dances With Wolves* Suite; *Star Trek: The Motion Picture* (Goldsmith); *Robin Hood: Prince of Thieves* (Kamen); *Adventures of Baron Munchausen* Waltz (Kamen); *Lawrence of Arabia* Overture (Jarre); *The Addams Family* Theme and Waltz (Mizzy/Shaiman). **July 25**—Royal Philharmonic Orchestra, Royal Festival Hall, London, Carl Davis, conductor, performing *The Alamo* (Tiomkin), *Red River* Suite (Tiomkin), *Rebecca* Suite (Waxman), and *Juarez Overture* (Korngold, European premiere).

**Lake Tahoe Film Music Retreat:** The music of one of MGM's first composers, Herbert Stothart, will be honored this summer at a three day retreat to be held at The Strawberry Lodge in South Lake Tahoe, California, August 12-14. The program will include films, lectures, and live music spanning the 20-year career of Herbert Stothart who scored such classics as *David Copperfield*, *Anna Karenina*, *The Good Earth*, *Mrs. Miniver*, and *The Wizard of Oz*. For further information call Linda Danly at (818) 509-9395.

### "LIVE" CINEMA: Silents with Piano, Organ, Orchestral or Other Live Musical Accompaniment

Following is a partial listing of a continuously updated schedule put out by Tom Murray of silent film music concerts. If you would be interested in receiving the complete list (which covers over a year of events) or have corrections to the below one, write to Tom Murray, 440 Davis Court No 1312, San Francisco CA 94111.

- July 15:** *The White Rose* (23 Dir. by D.W. Griffith w/Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton), Live Organ, Silent Movie, Hollywood, 8:00 PM
- July 17-18:** *Hot Water* (24 w/Lloyd) & *Running Wild* (27 w/W.C. Fields, Mary Brian), Live Organ, Silent Movie, Hollywood, 8:00 PM
- July 18:** *Robin Hood* (22 w/ Douglas Fairbanks), Gaylord Carter 4/27 Wurlitzer Organ, Paramount, Oakland, 8 PM
- July 19:** *Don Q, Son of Zorro* (25), Live Musical Accompaniment "Silents Under the Stars" presented by The Silent Society, Paramount Ranch, Agoura, CA (just minutes from Ventura Freeway). For additional info and directions, call (818)598-9192 or (213)874-4005. Come earlier to picnic. 8:30 PM
- July 21:** *Truth or Daring?* -Lois Weber-directed films: *Where Are My Children?* (16 w/Tyrone Power, Sr.) & *The Hypocrites* (15), both 35MM prints from Library of Congress, Jon Mirsalis, Piano. 1st film at 7:30, 2nd at 9:05. Separate admission. Pacific Film Archive, U.C. Berkeley.

**July 22:** *Foolish Wives* (20 Dir. by & with Erich von Stroheim) Live Organ, Silent Movie, Hollywood, 8:00 PM

**July 24:** *Alexander Nevsky* (38/Eisenstein's sound film with original music track removed) Seiji Ozawa, cond., Boston Symphony Orchestra, Festival Chorus, Tanglewood Fest., Lenox, MA 9:00 PM

**July 24-25:** Louise Brooks Night: *Pandora's Box* (28) & *Love 'Em And Leave 'Em* (26), Live Organ, Silent Movie, Hollywood, 8:00 PM

**July 29:** *The Last Command* (28/Dir. by Josef von Sternberg w/Emil Jannings and Williams Powell), Dennis James, 3/21 Wurlitzer, Stanford Theater, Palo Alto, CA, 7:30 PM. Preceded and followed by new 35MM print of *My Man Godfrey* (36) from UCLA Film Archive. All part of centennial of Powell's birth, with special guest, Mrs. Williams Powell (Diana Lewis).

**July 31, August 1:** Laurel & Hardy Night (*Sailors Beware*, *Putting Pants on Philip*, *You're Dam Tootin'*, *From Soup to Nuts*, *Wrong Again* & *Their Purple Moment*), Live Organ, Silent Movie, Hollywood, 8:00 PM

**July 31:** Early Lubitsch -Sublimely Ridiculous: *The Oyster Princess* (19) at 7:30 PM and *Romeo & Juliet In the Snow* (20) at 9:00 PM. Both 35MM prints from German Archives, Live translation into English, Jon Mirsalis, Piano, Pacific Film Archive, U.C. Berkeley. Note: Separate admission to each showing.



# OF COLLECTOR INTEREST

COLLECTOR'S CORNER by ROBERT L. SMITH

"More About 10 inch LPs..."

Our discussion of collectable 10 inch soundtrack LPs now moves to a very important label of the 1940s-1960s, Decca, which released two 10 inch LPs which would eventually become the most sought after in soundtrack collecting.

*The Song of Bernadette* (DL 5358, released 1952) and *Island in the Sky* (DL 7029, released 1953) are two of the top collectibles in the hobby. *The Song of Bernadette* is actually a re-release, originally issued on 78 RPM discs. This recording is NOT the original soundtrack but a studio recording made later by Alfred Newman, representing the principle themes. The recording took place on December 17, 1943 and was also one of the first motion picture score albums to be released. It contains eight selections. This is the rarest Newman recording released commercially, running between \$100-200 in mint if one can locate a copy. *Island in the Sky*, a John Wayne film, is probably the rarest of all ten inch soundtracks. Recorded on September 6, 1953, the LP contains narration by John Wayne throughout the disc. *The Song of Bernadette* and *Island in the Sky* have remained coupled on subsequent reissues, including a Japanese LP (MCA 7213) and Varèse STV 81116. Varèse again did soundtrack collectors a service with their first reissue, releasing *Island in the Sky* for the first time without narration and equalized with much less distortion.

Vincente Gomez, a popular Spanish guitarist contributed to several films in the 1950s. Two Decca albums, *Blood and Sand* (DL 5380/Varèse reissue) and *The Fighter* (DL 5415) are all guitar albums of performances of themes from the movies. In *Blood and Sand*, Gomez collaborated on the score, playing much of it himself, appeared in the picture doing a solo and trained a group of Hollywood actors in the true gitano style. It is stated on the liner notes that, in fact, Gomez did almost everything in the film except kill the bull!

One of the true gems of the motion picture industry during the 1950s was Republic's *The Quiet Man* starring John Wayne and Maureen O'Hara, score by Victor Young. Released on Decca, the soundtrack album (DL 5411) contains six themes from Young's score and two tracks by Bing Crosby which are unrelated to the film. In addition, another album of songs sung by Merv Griffin (!?) was released in con-

junction, with a *Quiet Man* cover logo. This score was coupled with another 10 inch Decca album, *Samson and Delilah*, for reissue on Varèse in excellent packaging (STV 81073). The original 10 inch LP and the reissue contain a beautiful full color photograph of Victor Mature and Hedy Lamarr as the title characters. Here again the workhorse of Hollywood, Victor Young, provided the score. Twelve themes from the movie are packed onto the album.

One other album burdened with unfortunate narration is Dimitri Tiomkin's score to *Return to Paradise*, starring Gary Cooper. Overall, the album is well done as Cooper narrates a synopsis of the plot in four suites, accompanied by Tiomkin's score. It should be said that this score is entirely unrelated to Tiomkin's other 1950s score for the Cinerama travelogue *Search for Paradise*, although both are good.

Lastly, *Salome*, starring Rita Hayworth, is much sought after because of its striking cover showing Hayworth scantily clad and sprawled over a divan. The score is by George Duning and is one of a very few Duning scores ever released on LP (DL 6026). This LP also contains the famous "Dance of the Seven Veils" sequence scored by Daniele Amfitheatrof.

It would be somewhat taxing on the bank account to assemble a collection of original 10 inch LPs discussed above, as well as quite time consuming and probably frustrating. In addition, the reissues are now long out of print and only now are the soundtrack labels delving into the old monophonic scores which represent early and significant efforts by the Golden Age composers. Next, we conclude with a review of MGM and RCA 10 inch releases.

**Where's the Beef?** The burning question of the month is in regards to the new and excellent Sony CBS reissue of Rózsa's *King of Kings*. In an otherwise stellar effort of sound and packaging, the producers of this CD have left out the glorious "Main Title" track which is the backbone of the score. The recording runs 75 minutes and possibly the title music was deleted in order to include unreleased cues. Far more likely is a damaged or sonically inferior track but the absence of this is most annoying given the otherwise superior and expanded product.

-Robert L. Smith

## BERNARD HERRMANN ON VINYL by SHANE PITKIN

A large number of Herrmann recordings are not, and may never be, available on CD—they are to be found on the LP format only. The following is a brief overview of all such recordings; all dates given refer to the release dates of the various albums. It should be noted, however, that with the recent release on CD of the 1966 recording of Herrmann's opera *Wuthering Heights* (originally for the Pye label), more rare Herrmann recordings may follow.

Most of Herrmann's recordings for the Pye and Unicorn labels are available only on vinyl. They are: *Echoes* for string quartet (1966), later paired with his clarinet quintet *Souvenirs de Voyage* (1974); *The Devil and Daniel Webster/Welles Raises Kane* (1967), two suites from his first three film scores; the *Moby Dick* cantata (1967); and his *Symphony* (1974). Also from Unicorn were LPs of Herrmann's two TV operas, *A Child is Born* and *A Christmas Carol*; in addition, Herrmann conducted *A Musical Garland of the Seasons* (1976), which includes his own works *The Fantasticks* and *For the Fallen* as well as works by Delius and Warlock.

Herrmann also produced a number of recordings for Decca, some of which have yet to be released on CD: Holst's *The Planets* (1970); *The Impressionists* (1970), which included music by Satie, Debussy, Ravel, Fauré, and Honegger; *The Four Faces of Jazz* (1971) with works by Weill, Gershwin, Stravinsky, and Milhaud; Ives' *Symphony No. 2* (1972); *Erik Satie and His Friend Darius Milhaud* (1972); and *Great British Film Scores* (1976), the latter half of which is available on London's Cinema Gala CD "Warsaw Concerto." The rare boxed set *The Great Movie Themes* contains an alternate take of *The Day the Earth Stood Still* suite (with two extra cues), unavailable anywhere else.

Herrmann conducted piano concertos 1 and 2 of Cyril Scott for the Lyrita label, the first of which was released in 1974 and the second (which also included Scott's *Early One Morning*) in 1976.

For film scores, only a handful are not available on CD: *Tender is the Night* (1962), in which Herrmann conducts 1920s songs (none of his original music for the film is included); *Marnie*, from the original soundtrack, released by SoundStage in 1977 and featuring red vinyl;

*The Night Digger*, from the original soundtrack, released in 1975 and coupled with early recordings of *For the Fallen* and Herrmann's delightful *Currier & Ives Suite* (the only recording of that piece available); *Torn Curtain*, the unused score, which Elmer Bernstein recorded for his Film Music Collection in 1978; *The Three Worlds of Gulliver* and *Mysterious Island*, both of which were original soundtrack recordings released by Cloud Nine (segments of both appear on the Cloud Nine CD "Classic Fantasy Film Scores"). *Twisted Nerve* was originally a 1972 stereo recording from the original soundtrack, filling half an album; in 1975 a bootleg LP appeared containing *Twisted Nerve* (in mono), the Concerto Macabre from *Hangover Square* (from a Camden release), and four cuts from *The Bride Wore Black* (from a French 45 EP). "Story and music" versions of *The Three Worlds of Gulliver*, *Jason and the Argonauts*, and *Cape Fear* were also available. The LPs *Filmusic*, *Filmusic II*, and *Great Horror Themes* contained Herrmann's *Rip Van Winkle Caper*, *The Wrong Man* main title, and *The Man in the Grey Flannel Suit* main title.

Other vinyl-only releases include four LPs from Cereberus (*Western Saga*, *Outer Space Suite*, *Music for Radio and Television*, and *Have Gun, Will Travel*), featuring Herrmann's music for various radio and television programs; a bootleg entitled *The TV Music of Bernard Herrmann* (including music from *The Virginian*); an album featuring the music of Robert Russell Bennett in which Herrmann conducts the Violin Concerto in A Major; and an LP of a 1949 radio show with Herrmann conducting both his *Welles Raises Kane* suite and Jerome Moross' *Symphony No. 1*. And speaking of radio, Herrmann composed and conducted background music from 1934 through 1956 for such programs as "The Shadow," "Suspense," "Columbia Workshop," "Columbia Presents Corwin," and Orson Welles' "Campbell Playhouse" and "Mercury Theater on the Air" (including the famous War of the Worlds broadcast). A good portion of these programs are to be found on LP as well.

-Shane Pitkin

Shane would be interested in hearing from fans of Bernard Herrmann, and will gladly provide more information to anyone who asks for it. Write him at PO Box 134, Brownville NY 13615.

## ON COLLECTING... by MIKE MURRAY

Long-time collector Mike Murray has contributed some thoughts on the hobby of soundtrack record collecting, put together here in a column called "On Collecting..." This will hopefully be the first of many articles in this publication addressing the subject. Hopefully, future columns can address the topics of ways to enlarge, keep, and maintain a collection, ways to sell and trade records, etc.

The readership of this publication is made up of collectors of all tastes and formats. Hopefully, no one will take offense at articles aimed at a particular type of collector. There are also readers who are not collectors, and perhaps couldn't care less about having LPs or CDs—hopefully even these people can appreciate articles such as those below, and see the wisdom of keeping in good shape whatever items they pick up.

If you would like to contribute your own observations on collecting for future publication in *Film Score Monthly*, please do so. Original thinking is most definitely encouraged.

### On prices (and the eternal question, why collect)...

I've collected for close to 30 years and when Osborne/Hamilton price guides on albums and 45's first came out in the early '70s, while it was nice to have the lists (which helped to form early discographies) most collectors bemoaned the fact that now the general public had info which would drive up the prices of rare stuff that we'd earlier picked up for pennies—sure enough, every flea market would always have some juicer (who didn't specialize in records) with a "price guide" asking mint prices for records you would use as frisbees. Like it or not, the Osborne "guides" (much like the "Overstreet" comic guides) have served to set the going rate for records—yes, some dealers sell "under" guide, but most are at guide and higher. I believe Osborne's 1991 Soundtrack guide (which is much more expansive than his first one in 1980), for better or worse, will and is setting the going rate for many, if not most of the rare items in soundtracks—if you hunt hard you may get them cheaper but I think those days are numbered, and you will always have well heeled collectors (in any field) willing to pay top dollar for the good & the rare. This is not a plug for the Osborne book but it is rather what is a reasonable forecast based on what I've seen in other collecting fields in records. While we would like to think of the Osborne prices as myth, they are quickly becoming the reality! (Garage sales the exception, thank God!) What started as a hobby for most of us in now a business country-wide.

While I am mainly a collector, I have also sold and auctioned records—as an example, a recent bid on a sealed copy of *Julius Caesar* was \$115—this is about 30% over guide price. *Serpico* (sealed) went for \$50 (50% over guide)—and this is, as people have noted, a "soft" market currently considering the focus on CD reissues of valuable albums. Many bids come from overseas, where, apparently, money is still strong. Yes, reissues on CD probably cut down on prices for the original records—but there is a distinction: You have buyers who are mainly after the music, then you have buyers who are after the record which contains the music, ones who want first pressings, right color label, color, etc. When dealers sell that platter of vinyl or metal they are not selling the music—they are selling the record!

The record is collectable independently of the music on it—the music may be available from many sources but the record available from only a very few—this is what creates the price.

Each of us, sooner or later, asks ourselves why we collect soundtracks (or any record)—is it for the music (which is probably why we started to collect) or is it for the record (which, to be honest, is how large collections are amassed)? My personal opinion, is that we all have a little bit of music lover, speculator and completist (e.g. "I need all of Franz Waxman's soundtracks!") in us. It's what keeps the hobby interesting—and is why Goldmine, the record collector magazine, is so aptly named. Is there one of us who has not been to a flea market or garage sale and thought to ourselves that maybe, just maybe, today will be the day we pick up a mint copy of *The Caine Mutiny* for 25¢? We may not want it for the music, we just want to have it! Look at your own collection, at each record, and ask why did you buy it? Was it because it was in the cut-out bin for \$.99, or was it because it was Jerry Goldsmith, or was it because you knew it had the best damn music ever recorded on it? I suggest all of the above are valid reasons.

Record for record, soundtracks are the must "expensive" tastes in the record collecting field—it is very specialized and is costly because of,

in most cases, initial low number of pressings and sales; hence, rarity 25 years later. One nice thing is that when we do run across soundtracks, from whatever source, the records themselves are usually in great condition—people bought them, played them once after seeing the movie and put them on the shelf for 30 years. (However, one unfortunate example in my own collection is a stereo copy of *Casino Royale* which someone obviously used sandpaper and a blowtorch on.) Speaking of *Casino Royale*, there's an example of a record which has value not for the music contained but for the stereo production process used to record it—the "stereo" on the record is fantastic! It's value is based on "how" the record was made! As a result of this, I often chuckle when I see a dealer asking high prices for a mono pressing of this record—take away the stereo, and you have "Tubby the Tuba."

### On tapes...

As a long-time LP collector who has also entered the CD field a few years ago, a word or two on tapes may save some of the readership some money and provide some modest guidance: Don't buy tapes for reasons of collectibility, sound or endurance. The only reason a collector (as opposed to a "music purchaser") should buy prerecorded tapes, given the availability of all three formats (LP, CDs, Tape), is if the soundtrack has only been released in the tape format or if you want to use it as a "filler" until you can buy it in another format.

"Oh, heretic!" say the tape people. Not so. All of us are proud of our collection, small or large, as, for whatever reason, it gives us pleasure. We'd like to keep the collection intact, maintaining its high quality over the years, share it with others and maybe even watch it appreciate in value. Tape loses out in all these areas.

**Collectibility.** Forget it—zilch! There is no appreciable market for used tapes in the collecting field and has not been since the introduction of the format. Compared to LPs and certainly CDs, the sound quality of prerecorded tapes is abominable. Have you ever wondered why the tape dub you made of an LP sounds better than the prerecorded cassette tape you just bought of the same track? Manufacturers, with rare exceptions, use low quality tape in their dubbing process. It's cheaper, and since most tapes are played back over low-end reproduction systems, "who can tell?" say the manufacturers.

**Longevity.** Tapes simply don't last! If your player doesn't eventually eat the tape, or the cassette mechanism doesn't fail over time, the lubrication on the tape wears and the metal backing on the tape flakes off, seriously damaging the sound. Maybe you can even play the tape in your car in the summertime and watch the whole thing melt like the Nazis in *Raiders*...

**Uniqueness.** Collectors (again, as opposed to "music purchasers") want originals! It's impossible to tell if the tape inside the cassette is original or if it has been dubbed and replaced. Yes, you can change the tape inside the cassette. The tape packaging is substandard, graphics infinitesimal and recording information usually non-existent. Of course, the latter reasons are also a drawback on CDs.

If, for whatever reasons, you must buy prerecorded cassettes, enjoy them for the moment. Don't count on either a market for your used tapes in the future or expect to be listening to them from your rocking chair. For you die-hard "tapes," I and quite a few other LP collectors will be happy to take those LPs you're throwing out or passing up at the flea markets.

### On cut-out bins (Collector's tip):

The record store cut-out bins are inundated with the last of the LPs available over the last 7-10 years. Many recent soundtracks are out there for 99 cents apiece—most of these are of the various artists "rock" soundtrack variety, but even these will appreciate as the last of their kind on LPs. Most are so terrible that they'll never see a CD version. Some of the better ones I've seen include *Clash of the Titans*, *The Killing Fields*, *The Black Hole*, *Midnight Express*, and *The Color Purple*. Most of the early 1980's reissues of the Elvis soundtracks are now in the bins also.

Check out the CD cut-out bins for Waxman's *The Nun's Story* (Stanyan STZ-114), with extra tracks not on the LP (try finding an LP in decent shape, or at all). I picked up a copy for \$2.99 and there aren't many out there.

-Mike Murray

As before, if you'd like to contribute to this column, please contact Lukas Kendall at RFD 488, Vineyard Haven MA 02568.



## CONSUMER REPORTS

One of the most important aspects of collecting is obviously where to buy soundtracks from. While *Film Score Monthly* often does act as a form of "press release" for many dealers, a good thing about editorial independence is the freedom to report on those dealers who may have less than glowing track records, or simply peculiar policies. This column will be a continuing one, depending on how much interest there is to keep it going, whereby collectors can report on various outlets. DL Bogart starts things off with three "dealer reviews" below:

### Bad News Department: Cinevox

The Cinevox catalog is fun to look at, but not intended to supply the casual collector...according to Monica Felici of Cinevox, the catalog is mainly designed for importers and retailers, and it is not their policy to provide mail order for very small quantities of items. These orders will most likely be returned.

### Worse News Department: Timetrax

I'm rather embarrassed that I raved so highly about Timetrax last summer, as I have had nothing but problems with them since! I ordered few soundtracks from them, but the bulk of my order (Irish folk-rock type stuff) has been on perpetual backorder for nearly ten months, though it has been promised to be delivered in full within the month. To their credit, they have been polite and apologetic, but very slow to answer hate mail (phone calls recommended for those with problems).

### Good News Department: Sound City 2000

I wish I had known about them sooner! Incredible selection and search capabilities coupled with a very friendly and helpful staff, and some surprisingly reasonable prices, plus regular catalogs from Japan, Germany, and England. Many items are shipped direct from the labels via UPS with guaranteed delivery in 4-6 weeks in most cases. Though it's a bit early for me to have experienced any severe back-order

problems with this company, I am very optimistic that I will be doing a lot of business with them in the future.

-DL Bogart

In addition, Tom Weber reports on Harvard Square Records: "All items are new and/or sealed, not used. All types of music can be found in the catalogs, but the soundtrack sections are reasonably large. Other soundtracks are interspersed throughout the pages, so one has to look to find those. Many various artist/pop soundtracks are in the LP catalog, but there are some instrumental recordings to be found as well. The prices for the LPs are about \$5-6, with a few exceptions." However, a few things should be noted that this dealer, as one reader has already pointed out: "First, although Harvard Square Records' catalogs are extensive, they do *not* stock most of the items listed. They reorder most recordings from a variety of sources and reship or dropship them to the customer. Second, as their ordering information advises, this process may take weeks and in many cases the titles are ultimately found to be unavailable."

Addresses for all of the above discussed outlets are as follows:

Cinevox—write to: Miriam B. Westercappel, Int'l Management and Coordination, Cinevox Record S.P.A., Via Romeo Romei, 15, 00136 Rome, ITALY

Timetrax Distribution, 3208 Cahunga Blvd. #125, Los Angeles, CA 90068 USA • 818-843-3258

Sound City 2000, PO Box 22149, Portland, OR 97222-0149 • 503-654-2196

Harvard Square Records, PO Box 1975, Cambridge MA 02238, • 617-868-3385, fax: 617-547-2838

So, remember, if you'd like to recommend certain outlets to others, or caution about those you might have gotten burnt by, this is the place.

## CLIFF EIDELMAN

### SCORING STAR TREK VI: THE UNDISCOVERED COUNTRY

Article by MARK A. ALTMAN

The following was originally written for the *Star Trek VI* cover story of *Cinefantastique* magazine, but was dropped from that issue (Volume 22, Number 5, April 1992), and later appeared in the book *Charting the Undiscovered Country*. It is reprinted here with permission from Cinemaker Press and that of the author, whose latest *Cinefantastique* cover story will cover the fifth season *Star Trek: The Next Generation*, and is due on newsstands everywhere at the end of this month (July). Incidentally, among the sidebars of this upcoming cover story will be an article on the music of *Star Trek: The Next Generation* by myself, Lukas Kendall. (There's no modest way to announce that, so I haven't even tried.)

Since this article was written late last year, Eidelman has gone on to score Columbus, the Salkind production (Hans Zimmer is now slated to score the Ridley Scott directed 1492, which is the other Christopher Columbus picture in the works). Eidelman's first score, for the 1988 film *Magdalene*, has just been released on CD by Intrada, reviewed later this issue in the new releases section of "SCORE."

Ask most fans and they'll tell you the only thing memorable about the bloated and plodding *Star Trek: The Motion Picture* was the stirring score by Jerry Goldsmith. With *Star Trek II*, frugality forced the producers to instead choose a young, aspiring composer with few credits. His name was James Horner, who would go onto glory (pun intended) as the composer of *Star Trek II*, *Aliens*, *Cocoon*, *Willow* and, ironically, *Glory*, to name a few of his many well-received and popular film scores.

With *Star Trek IV*, the producers went with Leonard Rosenman as composer, and then shifted once again with *Star Trek V*, eschewing the evocatively bombastic strains of Jerry Goldsmith, whose baton provided stirring support for the film's sometimes lackluster visuals.

For Cliff Eidelman, whose most notable films to date, *Triumph of the Spirit* (available on CD from Varese Sarabande) and *Delirious*, both bombed at the box-office, *The Undiscovered Country* represents the first chance for Hollywood to discover his talent. Like Horner before him, the 26 year-old composer hopes to parlay this assignment into a successful feature film composing career.

"*Star Trek II* was a hit and it made Horner's career," said Eidelman. "I would love to see that happen here. Undoubtedly this is the biggest film I've ever done. I would definitely say that I think every person I've worked with has felt they were going to be the one who would discover me, and I wouldn't doubt it if Nick becomes known as the one

who did. I'm just afraid that after this film comes out, the one thing I'll be known for is science-fiction movies. He can't do serious films, he can't do comedy, he only does *Star Trek* type movies."

Ironically, when Kirk and company first began exploring the cosmos 25 years ago, Eidelman was still in his crib. Although he is not a Trekkie, he confessed a great deal of affinity for the show and a driving ambition to secure the scoring assignment of *The Undiscovered Country*. Recalled Eidelman, "When I was eight, I was scared to death of Spock. Those ears were scary! On the set one day I told Leonard that he scared the hell out of me with his ears when I was young, and he laughed. I can't say that I'm a Trekkie, but the episodes definitely interested me when I was younger. I knew Nick Meyer had done the second film, which I thought was the best, and so I went to the head of music at Paramount, Harlan Goodman, and asked him if I could have a copy of the script. I read it, called Harlan and told him I was very inspired by the script and would love to meet with Nicholas Meyer. I really felt like this was the one for me, and he got behind me and said he'd set it up."

Meyer, who had hoped to use Holst's "The Planets" for his score, in which each of the pieces represents one of the eight planets (Pluto had not yet been discovered) to give his cosmic adventure and otherworldly feel, was immediately taken by the young composer. Eidelman said, "I met with Nick Meyer for the first time and just told him flat out that I would really love to do this score, and we just started talking. One of the questions he asked me was who were some of my favorite composers. I mentioned Beethoven, obviously, and Gustav Holst because of 'The Planets.' It was one piece I had looked closely at in college and it sparked a tune in him, I think, because he also loved that piece. That didn't mean he was going to give me the job right then and there, because I'm sure he was meeting with people who had a lot more substantial credits to their name at that point."

Driven by his successful meeting, Eidelman returned home and began preparing sample tracks for Meyer in hopes of convincing the director to hire him. "I wrote a piece of music based on what we had discussed about how the film would open and, needless to say, that piece of music is our main title today. I called him a few days after our first meeting and told him I would love to meet again and play some music for him based on the script. He told me he was leaving town, but I stopped by the studio at 6:30 at night hoping he would be able to hear it or take the tape with him. I arrived and stayed there and waited—because he was in a production meeting—and just sat there.

When he saw me, he told me to wait and afterwards I popped in the tape and played it for him. It was just stuff I had recorded on my synthesizer, but the essence of the piece was there at that point. I think another spark lit up in him because maybe he heard his movie there, and maybe the tape was putting into notes what he was saying in words and pictures."

Meyer circulated the tape among the producers, including executive producer Leonard Nimoy who had been quietly lobbying for his friend and *Star Trek IV* composer Leonard Rosenman to compose the score. Said Eidelman, "Meyer had met with Rosenman because Nimoy had wanted him to. I know they did meet and I think that Nick, having heard my music, was more into what I was doing and Nimoy left Nick with the choice. He is the director and Leonard has given the ball to Nick on composers. I think he let Nick do his work and didn't want to step on his toes."

And Meyer had very different ideas than Nimoy, who initially favored Rosenman's more contemporary style which had earned the composer and Oscar nomination for *The Voyage Home*. "I wanted to use 'The Planets' as a temp track," said Meyer. "It would have worked great with *Star Trek*." Keeping that in mind, Meyer realized that Eidelman's familiarity with the piece would be a major asset.

"He told me he'd like to adapt some of 'The Planets' and also have some original music," Eidelman said. "I told him that if he's going to use any adaptation of 'The Planets,' he should hire me because I know it so intimately and could also adapt new music too."

Awaiting Meyer's response, Eidelman once again aggressively sought to get the assignment by spotting the entire script, which consisted of denoting which scenes will have musical accompaniment and where the cues will begin and end. "I told him I did an entire spotting session on the script and it was spotted and then he invited me to his home and hired me. I think I was really right on because my score was mysterious and had more of the flavor of this film and didn't sound like any of the other *Star Trek* films. I think that was another thing that was important, that this film have its own identity."

Meyer agreed. "I didn't want another loud, bombastic *Star Trek* score. That's not what this film is about. It's about ideas and it's a mystery, it's not about marches. When I met Cliff, he knew Holst backwards and forwards."

Writer Denny Martin Flinn, however, said that was only one of the considerations. The other, like most other aspects of the production, was a reflection of the film's truncated budget. "Cliff came in because we couldn't afford an A-list Hollywood composer when the budget crunch came," he said. [Indeed, Basil Poledouris was at one point considered to write the score, but that fell through for monetary reasons—ed.] "We were faced with paying a lot of money for one of the people who had done an early *Star Trek* film or hire somebody who needed the job."

"This film is darker and requires a darker score," explained Meyer. "I come from a family of musicians and a musical collaboration is either a dream or a nightmare. There is nothing worse than being misunderstood, and typically that happens during a film. The advantage to having a musical background is that you can be more precise in either the musical illustrations that you use or to say precisely what it is that you want. One of the things that you find yourself doing, inevitably, is making little adjustments to the picture. We had a cue that when I watched it, it said we're starting at a beginning of the scene but where we cut it was the middle of the scene."

"Scoring for most filmmakers is potentially the most fun part," continued Meyer, "because presumably your major part of the job is done and what you want to see is someone give a voice to your movie. That doesn't happen very often, they usually just score the movie but occasionally something will happen like when Carol Reed probably saw *The Third Man* and must have said this is extraordinary, and watches the music become a part of it. I never have the budget to hire the top of the line guys. When we did *Star Trek II*, I hired Jamie Horner in much the same way as an up and coming guy who was interested, but hadn't clicked yet. You can't throw money at a problem and say Jerry Goldsmith is going to solve it."

For nearly two months, Eidelman proceeded on the assumption that "The Planets" would be woven into the fabric of the *Star Trek VI* score until the perennial budget problems made even that impossible. "While the picture was still filming, Paramount was trying to make a deal for 'The Planets,'" said Eidelman. "They were asking some enormous amount of money to license it and while that was going on, I continued to write original music for the film. When I invited them

over to hear it, I think that attitude was "What the hell are we negotiating for 'The Planets' for? We like this stuff." That dissolved the idea of using 'The Planets' altogether and it just became my score."

Of course, no *Star Trek* score can be entirely original. Every film, including the television series, has been obligated by tradition, and, indeed, even reverence to Alexander Courage's famous original theme music. *Star Trek VI* was no exception. "I used it three times," said Eidelman. "I used it in the end like crazy and once at the beginning. It feels like it's very much a theme and a fanfare, and it has a nostalgic feel to it and for this cast. It's a nice theme, so why not work it in? It's not like using something horrible. It's gorgeous... and it's fun to hear. I grew up with that fanfare throughout my life. It's part of what the world of *Star Trek* is and it's great."

In fact, the Courage theme is one of the only reminders you will find of previous *Star Trek* scores in Eidelman's music. "I am a firm believer that the film dictates the score," he said. "This film is different than the other five. It's more mysterious, it's darker, it's more serious and it deals with a peace issue. Because of these issues, it doesn't cry out for the scores it had in the past. It's one of six on a series of movies, yet it has its own tone and color. I approached the score on a grand scale and it's a large and big orchestral score in the tradition of Horner or Goldsmith as opposed to *Star Trek IV*, which is different. It's a very epic film and I naturally fell into a more mysterious sound because the film is that way and I wouldn't want to try and do a Horner or a Goldsmith. There's no way I'm going to do Horner as well as Horner or Goldsmith as well as Goldsmith. I also know there's no damn way Horner can do me as well as I do me. I'd rather just use my own style than to simulate them. That would be a mistake."

Another piece of music that is widely divergent from *Star Trek* precedent is Eidelman's approach to the Klingon theme.

"My Klingon theme is very different," said Eidelman. "In fact, it's the main title. I brought the Klingons right into the main title. My Klingon theme is really the theme of Chang and the assassination, which is very mysterious because we don't know who did it. That's the essence of this film, that's the mystery, and that's why I use it in the main title and why my Klingon theme is very different from the past Klingon themes. I've literally taken Goldsmith's Klingon theme and put it up to the Klingons in *Star Trek VI* and it works horribly, because the Klingons are not warlike in this movie, they don't have that kind of warlike energy. It's a different situation and they're whole existence is in question. It's not like writing for Indiana Jones which is very action/adventure oriented. I've given the Klingons more of an ominous theme. It's violently different than Holst, but that 'Mars' pulse is there to create a menacing idea."

Eidelman was nonetheless very familiar with the work of those who came before him, not only as a soundtrack aficionado, but because of his involvement with the 25th anniversary *Star Trek* collection, "The Astral Symphony," which he produced for Paramount. "I chose the pieces and put them in a sequential order for the disc," said Eidelman. "It's a compilation which I feel is the best pieces from all of the movies. I had to listen to all the scores and go through them. In a way, that helped me to be more unique because it gave me a very good look at what had been done and I knew everything I've done for *Star Trek VI* is not an imitation of one of their themes."

Music Eidelman did not listen to were the television recordings featuring the work of composers like Fred Steiner and Sol Kaplan. "I didn't make any great effort to listen to recordings of the television music, but I grew up on the episodes so it was still in my mind," he said. "I think it's impossible not to be influenced by everything you hear. I certainly didn't want to go for that melodramatic extreme TV sound that they had been doing for the show."

In assembling the compilation album, Eidelman made a concerted attempt to make sure all of the *Star Trek* films' diverse musical scores were equally represented. "I went to great lengths to try and equally disperse the album between all three composers and not have it heavily lean on one of them," he said. "I think *Star Trek: The Motion Picture* had the pieces that were the most appealing personally to me, but I also used some comic pieces from *Star Trek IV* to break it up. It almost seems like symphonic scherzos in the middle of a big movement. I tried to create a symphonic form and arc, and if you listen to it from the beginning to the end, I think you'll hear very much a symphonic creation, but I would have liked to have included something from six. If I ever do it live, I'd like to include the main title from *Star Trek VI*, and there's a section in the piece that would be great to have a mysterious build where I could work it in."



# JONATHAN SHEFFER

## UP AND COMING FILM COMPOSER

Interview Highlights Arranged by GUY TUCKER

Jonathan Sheffer is among the up-and-coming ranks of film composers, with his works so far including *Pure Luck* and *Omen IV*. Perhaps more interesting than his credited works are his uncredited and less-credited ones—"ghosting" the helicopter chase of *Darkman*, for example, and heavily orchestrating *Highlander 2*. He had been slated to score *Encino Man*, until the director of that film couldn't describe what he wanted [a Wayne's World-like score] so all he could do was hire the same composer (J. Peter Robinson). Since this June 1991 conversation, Jonathan has conducted a concert with the *Seattle Symphony*, as well as *Batman Returns* and *Alien<sup>3</sup>*. He still hopes to return to his first love, the Broadway stage.

I didn't think about doing film music that much, quite honestly. But I went to Juilliard after I went to Harvard, and I had a pretty good background in composition, and I realized I wasn't using much of that. Theater is a very particular kind of music. I began to see it wasn't the world of music that was possible if I moved into other kinds of composing... I know that doesn't sound like much of a revelation, but it broke me out of a certain mold.

The first things I did were for American Playhouse here in New York. They do most of the productions that go on in New York, while I just came from L.A. where I worked on three different movies. I'd like to go on doing studio pictures, obviously, those are fun things to do, and I found out that what was available in L.A. took me in a whole other direction, while here in New York, it's basically the same offers as when I started.

I've had two experiences of repeating directors. In one case I went from a nine-minute movie to an Afterschool Special to a feature, all on the same chain of one director and one producer. I haven't yet struck up a relationship with a director where I thought we matched up artistically. And I think that's the most rewarding relationship you can have as a composer. Danny has it with Tim Burton, Herrmann had with Hitchcock till it soured. Marc Shaiman has it now with Billy Crystal and Rob Reiner. There are people that you just meet and you feel good and you always want to work with them. It transcends being a journeyman, because you feel like you already know, you speak each other's language. It's a kind of security, it lets the imagination part function more freely, and the fear part not so much.

Even people who have many credits will do things that aren't the greatest picture they ever saw. Everyone has a reason at the time. Either you just did a symphony score and want to do something else, or you're just bored and restless—there are many reasons for doing a certain movie, even if it's one that you think isn't really going to be a great movie.

I wrote *In a Shallow Grave* in a friend's basement in L.A. It was all union, and it cost more than usual for American Playhouse, but it was worth it to me—I kicked in a little money. It was a big thrill to be recording in California for the first time, and the players were extraordinary. And that score really got me going—it got me to Richard Kraft, who was just leaving Varese to be an agent at ICM, and he asked to represent me. Without that score we wouldn't be sitting here now.

We recorded it on the Paramount stage. That was one of the three best stages in Hollywood then. Some of the greatest scores ever recorded in Hollywood were done there. Now it's all offices. It's a crime, it's tragic to walk in there, to see that soundstage filled up with desks and secretaries and office dividers. Warner Bros. and MGM in Culver City are pretty much the only studio recording stages left. Universal has one that doesn't get used much. When I was recording *Pure Luck*, there were 12 other films trying to get scoring stages. People would leave my sessions and go to *Robin Hood* sessions—they were playing nine hours a day, some of them. When the score has to be recorded that week, then that's the job you have to do.

I did *Bloodhounds of Broadway*, which I hoped was going to be great. Columbia distributed it, if you can call it that. They showed it here on the East Side, but without reel 6! They just sent it from L.A. without reel 6! So when I went to see it here, I thought, that song Madonna sang, the executives must've really hated it! That was a David Puttnam project that got savaged once Dawn Steel took over the studio.

The director died of AIDS during the editing, and the editor was Italian. And I thought it was kind of ironic that during the ADR looping, a foreigner was trying to get correct line readings out of American actors.

You said once that it was very much of a source-music score. I was going for a silent-movie feeling, and those sound kind of sourcey too.

The first part takes place at a restaurant where we used recordings from the twenties; then there's a party where there's a band playing in the background, this is a band that never took a break; and the last third takes place in a nightclub, with three songs and the band playing. So dramatically it was a question of pacing, when you're dealing with that much ambient music. There's precious few minutes in the film without any music. And that's the tragedy of the way it was mixed, it sounds like it was in somebody's basement. It was mixed in two days, which is shocking considering that the standard is three weeks.

*Darkman* came about through Richard, who also represents Danny Elfman. Danny is somebody who knows exactly what his working method is, and he knew four months ahead of his next job that he'd be two weeks shy on *Darkman*. Quite amazing if you think about it. Richard suggested that he let me do some of it. We didn't know each other yet, but Danny said OK, and I said OK.

I wanted to study Danny's music, which I wasn't terribly familiar with. The scores to *Batman* were sent to me—70 pounds of music by UPS! I watched the movie and compared it to the scores. Then Danny got sick with an ear infection. I just had one two weeks ago. We were doing *Pure Luck*, I guess if we work together again, one of us is going to get an ear infection!

Danny was always telling me how much the Russian composers influenced him, so I started listening to Russian stuff I never really listened to before, like Khatchaturian and pieces of Prokofiev I didn't know—Danny loved *Alexander Nevsky*, not a piece I was terribly familiar with. Every time I do a film I like to do get some background. The more you do films, the more you're asked to do a score in a short period of time, the more you realize you're basically relying on what's inside you, always. There's very little time for reflection, for dreaming of new ways to compose. On that schedule you just work on your gut, and that's something that's formed your whole life. If it formed that quickly, you're probably just imitating.

Time got very short. Steve Bartek sent me some orchestrated stuff, Danny sent some sketches. I had about two weeks to do my action stuff. Danny knows that he can do two minutes of orchestrated music a day, on a good day or a bad day, whether it's flowing or not that's what he comes up with. And he knew that he'd be exactly two weeks short, and that's how long it took me to finish my scenes.

Danny figured he wouldn't be able to do the helicopter chase, so he told me, start here in reel 8 and finish in reel 9. I asked if he wanted to hear anything but he said no, Richard told him that I could definitely do the job. It was a little eerie actually, having that kind of freedom, when normally you're in an artistic life-or-death struggle with the director. All I had to do was figure out Danny's melodies, working them down on the piano. And I wrote my music and orchestrated it and went to L.A. They turned their flashlights on me and said "you're up," and Shirley Walker conducted it, and it all fit into the score beautifully. Danny took me out to the orchestra and said, "I just wanted you to know, everything you heard today was written by my young protege, Jonathan Sheffer!" I'm a year older than him, actually! I'm a major, major fan of Danny's, I think he's terrific. I think he's maligned because he's such a success story. I like to make my music at the podium as I conduct; Danny makes his music from the booth. He listens to what's played and he has a killer set of ears, he makes the changes and Shirley transmits those. She's carrying out his wishes and she does it very well.

*Pure Luck* tells you more about the politics of filmmaking than musical choices. Of course, 50% of film scoring is politics. Half of the Bernard Herrmann story is politics, deals. On *Pure Luck*, the editor was Billy Weber, who also did *Pee-wee's Big Adventure* and *Midnight Run*, both with Danny. He's a brilliant editor, he should be a director. He went to Richard and suggested that the scoring would be just between Billy and the composer, which is of course not the way it turned out. Billy wanted Danny, who didn't have time for anything but a main title; Danny suggested me to do the rest.

As it turned out, the director Nadia Tass was very much involved in the scoring. She had very little say in choosing me, and it became a delicate balance of figuring out who to please. She very specifically didn't want me to score the action, only the characters. And this isn't a movie with a great deal of character, it's just a big comedy, it's a buddy picture. The Universal people wanted me to score it big, really push it. Danny wrote the main title, and that sounded pretty big to me,

and Nadia seemed happy with it, so I went charging in that direction. But then she told me don't do that, change this note, take that out, and this went on all the way to the scoring stage. I wound up recording two versions of everything and I said to her, take both versions to the dubbing, because you may find that the version you want doesn't play.

I think of the score as the road map of a movie. I think the best score should be able to be put on a record numerically and still have a narrative shape. I'd find it strange to take a piece from late in the movie and put it early in the album. The shape of the music should match the movie, and the movie should dictate a shape to the music. So I had Danny's theme to work with, and I decided to use it a lot in the first scenes, then start introducing my ideas and gradually wean you away from it.

*Pure Luck* was my worst experience with a temp-track. They had some of Danny's music and some of David Newman's. A war broke out over the temp-track. The preview cards—the beauty-pageant approach to producing—said the music made the movie sound old-fashioned. So the producers were afraid the music would make the comedy sound dated. I thought some of the temp choices weren't great, and I was too busy writing to worry about the temp, but at the same time there's a war going on at Universal about the temp! They told the director to throw it out and put a different one in, *because otherwise we don't know what kind of score we want*. Not only do the marketing people ask after the music, they can tell me what group of people objected to the music! You know, we lost young white females on the music! We can't hire this guy, he loses the young white females! It comes down to one woman from Thousand Oaks telling them that the music sounded silly. And preview screenings are done with full effects and stereo sound, and then the music is stuck in on mono, and no wonder people don't like it. I had my synth demos mixed in stereo, and then preview scores went up. Temp music can be a guide, a blessing sometimes, but it can also be a real albatross.

*[A temp track is a temporary "score" put into a film before the actual score is written, using other pieces of music from various sources. It is often used by the producers and director of a film to show the composer what kind of score they want, and trouble often arises when the producers and director like the temp-track more than they could ever like something written by the composer.—Lukas]*

Ideally, you have a director who's secure enough and imaginative enough that, while you're serving his vision, you're still given creative control of your part of the film. This is the best a director can do for you, to inspire you, and then leave you alone.

On *Omen IV*, the director was fired before I ever came aboard. It's less than a brilliant film, let's be honest—it received a review in the L.A. Times that said this was the least entertaining movie ever on television, which I thought was really a distinguishing review. I'll leave it in the words of the reviewer, so I don't have to go on record!

The producer Harvey Bernhard said "It's your show kid, do whatever you wanna do"—he's one of these people that always calls you "kid." He also said he owned 15 minutes of *Omen I* and *III*. So he set me off in the wrong direction, he had to go buy the music from Fox, 15 by Goldsmith and 40 by me. Now, I already knew from *Darkman*, give the loudest action sequences to somebody else, if at all possible, so I spotted the film and that's where I put Goldsmith's music! *Omen III* was beautifully recorded, better than the first one. And that was why the *Omen I* sound was more appropriate for *Omen IV*. *The Final Conflict* has this grandeur, this beauty that doesn't belong here. I did ask if we could stay away from the main titles, the really recognizable tunes. Even the wonderful *Omen III* theme I wanted to stay away from, except for the scene at the end where she says "*Damien Thorn*," and I quoted it there. It's the only time he's mentioned; I thought some people would get a chuckle out of it.

The music editor did a great job, but *Omen IV* was so tiny compared to *The Final Conflict*—that one's a huge canvas, big as all outdoors. It tries to be Wagnerian and I think it succeeds, and that's what I like about the *Omen* trilogy. There's a lot of formula in the *Omen* series, but there's a lot of formula in "The Ring" too, and that's why the *Omens* work better than all the *Halloween* or *Friday* the 13th sequels. Just like in "The Ring" there's a sense of predestination. What's foretold in the first movie actually unfolds, and Jerry did a brilliant job of augmenting his own music.

Looking at *Omen IV*, I couldn't see how I could follow his music harmonically, it didn't make sense to try it. I did use a chorus, but not at all the same kind of music. Someone pointed out that it sounds more childlike than the first three, and I hadn't realized it, but after all, so much of the movie concerns children. They all have children in them, but this one has a lot more of the little girl at school and at parties, and I tried to bring a certain humor to that... there's something a little bit campy about the evil little girl, all the way back to *The Bad Seed*, which is one of the all-time great campy movies. So watching the little girl in *Omen IV* saying terrible things to people right before they get beheaded, I had kind of a humorous reaction to that. So when it was all put in, I think it helped the movie. A movie like this shouldn't take itself too seriously, and since I couldn't, that was my contribution. I wouldn't write that way if it were *Aliens*, something spectacular, but in *Omen IV* there's not much that's otherworldly, dreamlike—it's shot in Canada, without one single shot of Washington D.C. where it's supposed to take place! Very mysterious.

I have to say I think *Omen IV* is the score I'm proudest of so far. It was a great experience. Harvey got everything he needed—aside from hating my first sketch. He called me on his car phone and said "Kid, your theme, I hate it! I really hate it! Did I mention that I hate it? My wife hates it!" I dashed off something else, which was much more sweet, and he liked that. I recorded it in Seattle, had a brilliant time there, it's a very different environment from a studio orchestra. I had already conducted a Steve Bartek score called *Guilty As Charged* there, as well as *Highlander 2*. I also orchestrated that one based on Stewart Copeland's sketches made on the Fairlight and printed on the Mac—very difficult work for all of us. Now I hear it's being recut and partly rescored. Somebody told me about recording bagpipes in a studio someplace.

I knew a couple of producers, we had mutual friends. I met them a week too late for *Mystic Pizza*. Their next picture turned out to be *Home Alone*. Bruce Broughton was going to do it, but he was too busy on "Tiny Toons." They said to me "We have this picture, we think whoever scores this should *thank us*." Everything was going pretty well. I met with the director, I really thought I was going to do the movie, though I didn't think it would be *that* successful. The studio chief saw it and thought they should get a bigger composer, and then I heard I lost it to John Williams, and you can't exactly cry over that. And he wanted to do it, he wanted to do a comedy.

Film composers are a little like movie stars. They're not paid as much, but they're known commodities that go from one thing to another. The best of them are always fighting the sense that "you can't do a comedy cause you're not funny, you can't do a serious picture cause you're not a leading man." Composers are the same way. I just want to work on movies where there's room for music, otherwise you're bashing your head against the wall. I want to work on a picture where the director has taken it as far as it can go and knows that the music still has a contribution to make.

Every job I've done, something good has come out of it. Not all the scores are as good as the others, but something happens. Maybe I'm glad I met a certain person that I'd want to work with later, or the director went on to do something bigger. Doing films is a little bit like going to a cocktail party. A lot like it. Just don't drink too much, kids.

## SOUNDTRACK QUIZ by DAVE HAROLD

Unscramble the film titles below, then take the letter of the *unscrambled* title that the right hand column indicates, and unscramble those letters into the name of a composer: \_\_\_\_\_

First name:

- |                   |                            |
|-------------------|----------------------------|
| 1. NAYEWS DROWL   | (first word, 2nd letter)   |
| 2. ETHABBE        | (2nd word, first letter)   |
| 3. SPADES AYWA    | (first word, 3rd letter)   |
| 4. TWEIH DSNAS    | (first word, 3rd letter)   |
| 5. VALGEIN ALMONR | (first word, first letter) |

(Need answers? Write in for them, include return postage if possible.)

Last name:

- |                        |                         |
|------------------------|-------------------------|
| 1. HTE INUIGNLTNEDICIN | (2nd word, last letter) |
| 2. TAPNOT              | (first letter)          |
| 3. POCOROB             | (2nd letter)            |
| 4. NROB EFRE           | (2nd word, 2nd letter)  |
| 5. SLOKF               | (2nd letter)            |
| 6. TREADHRHUTNE        | (3rd letter)            |
| 7. NEOVTEBEH           | (2nd letter)            |
| 9. EHT GNITTCU GEDE    | (last word, 2nd letter) |
| 10. EEEIEUCJLTB        | (5th letter)            |
| 11. SPELERAWKLSE       | (first letter)          |



# SCORE

If you would be interested in contributing to *Film Score Monthly*, please feel free to do so. For soundtrack reviews, merely write up your review(s) following the guidelines set forth below and mail to the address below. For other material (articles, columns, etc.) such as the ones earlier in this issue, please contact Lukas Kendall (address on page one).

Send Reviews & Responses to: ANDY DURSIN • 690 JERRY BROWN FARM RD • WAKEFIELD RI 02879 • USA

This summer has belonged to Batman thus far, but there are still numerous other films doing well out there; reviews of several new scores appear below, in addition to reader submissions of various scores from different time frames. Remember that any type of soundtrack is eligible for you to review, and use the following as a guide when reviewing: include record label & number, # of tracks and running time (try to get the official time; if not, make a rough guess, but don't just

put down anything), 3-digit recording code for a CD, anything specific about the release (special bonus tracks, good liner notes, etc) and a grade from 1 to 5 (5 is high, 1 is the low—anything from a 2 to 4 here is what we're looking for. Remember that a 4 is "excellent" and should be reserved for something you would consider one of the year's best. A 5 is a "classic" all-time score [*E.T.*, *Star Wars*, *Gone With the Wind*, etc.] and should be used appropriately). —Andy Dursin

## NEW RELEASES

Reviews of all the latest material can be found below—please note that we are getting a little overboard with duplicate reviewing, so anyone wishing to review the following for future issues had better well have something original to say. In any case, these CDs should be popping up on record store shelves everywhere, but if you can't locate them near you, soundtrack specialty shops in the US like Intrada (415-776-1333), Footlight Records (212-533-1572) and STAR (717-656-0121) exist to serve your soundtrack needs, and that's just an abbreviated listing of the soundtrack outlets in existence.

**Batman Returns.** Music by Danny Elfman. Warner Bros. CD, Cassette (9 26972-2). 21 tracks - 70:00 • Like the movie, Danny Elfman's superlative score for *Batman Returns* is more inventive, more daring, and, in a word, superior to the original. Working again with orchestrator/co-producer Steve Bartek, Elfman is able to create a dark, fairy tale-type score using a mix of orchestra, chorus, and synths with thematic depth and texture unsurpassed in any of his previous scores. Instead of merely reprising his now classic Batman theme, Elfman creates a whole new array of musical material for Tim Burton's revised Penguin and Catwoman characters, making this score a major player in the pacing and narrative of the film itself. The Catwoman theme is also presented in the Elfman co-composed "Face to Face" vocal, performed by Siouxsie and the Banshees (who?). The only drawback is the (apparently rushed) packaging—like *Hook*, the only place you can find the track names and times is on the CD. But, other than that, this "Bat" flies high. 4½ —Andy Dursin

**Alien³.** Music by Elliot Goldenthal. MCA CD, Cassette (MCAD/C-10629). 14 tracks - 50:03 • Due to this film's multiple reshoots, Goldenthal wound up writing and rewriting this score for over one year. The result is as tremendous, daring and alarming as the film itself, a score too harsh and unmelodic to appeal to everybody, but far too uncompromising to disrespect. I don't see why Goldenthal sequences this album out of order, and I'd have loved to have his distortion of the 20th Century-Fox fanfare preserved. Still, the music here is nothing short of remarkable, in particular "Agnus Dei," "Lento" and the exhilarating "Adagio," three cues which develop Goldenthal's central idea, musically expressing Ripley's new role as beleaguered Christ figure. (And if you didn't care for that aspect of the movie, you probably won't like the album either—half the effect is due to the extraordinary visual associations the music calls up.) 4½ —Guy Tucker

While Goldsmith and Horner, respective composers of *Alien* and *Aliens*, have become trailblazers as composers for sci-fi horror films, Goldenthal breaks new ground by infusing religious elements into his score. In "Agnus Dei" and "Lento," electronic sequences contrast starkly against an orchestra that accompanies a boy soprano soloist singing a hymn. Goldenthal's unusual arrangement slants his score away from Goldsmith's naked emphasis of nerve-wracking suspense and from Horner's staunch show of militaristic firepower, towards acceptance of futile inevitability with requiem-like overtones. Where "The Beast Within" plays out edgy dissonance, "Explosion and Aftermath" unfolds obvious movement toward a fortissimo climax, punctuated with striking electronic effects. This last of a classic trilogy appropriately mourns both the death of Ripley along with the series' finality. 4 —Augustinus Ong

This is a score that is quite original and diverse. It is the most expansive and emotional music of the *Alien* series, utilizing a boy soprano to represent the lonely, isolated aspects of the film and occasional piano to instill sadness and touches of humanity. The most affecting sections include "Agnus Dei," "Lento," "Lullaby Elegy," and "Adagio," all of which showcase *amazing* tenderness not found in the pre-

vious Goldsmith and Horner scores. In the creepier portions, this music resembles John Corigliano's *Altered States* [also reviewed in the *Soundtrack Spotlight* section—AD] and Gyorgy Ligeti's "Atmospheres" from 2001. The synth effects provide an appropriately bizarre, unearthly undertone. 4½ —Brian McVicker

**Lethal Weapon 3.** Music by Michael Kamen, Eric Clapton & David Sanborn. Reprise CD, Cassette (9 26989-2). 10 tracks - 39:28 • By far the best of the *Lethal* albums, but not nearly as good as the overall score it represents. The terrific chase motif appears only briefly in the cacophonous "Armor Piercing Bullets," and the many reprises of the original's creepy all-strings main title aren't in evidence either. The "Riggs and Rog" themes are back in profusion though, as well as an interesting new love theme, "God Judges Us By Our Scars." The two songs, from Sting and Elton John, are pretty good too. 3 —Guy Tucker

**Patriot Games.** Music by James Horner. RCA/Milan CD, Cassette (07863 66051-2). 10 tracks - 45:11 • *Thunderheart* deserved the benefit of the doubt—this one does not. The film was in dire need of a score to push it along and keep the action moving, but Horner's score does just the opposite, dragging things down to a non-thematic halt. The Irish flute is nice, though a bizarre choice to underscore the film's villains, and it's little more than a derivation of some traditional Irish tune. Where the score should have its greatest action sequences, it instead has Horner's reshaped, minimalist percussion bangings, swooshings, and poppings of films past. The umpteenth re-use of the Gayne Ballet Suite is inexcusable. Even in the cue "Boat Chase," the irritating percussion tracks overwhelm any thematic action material Horner may have written to underscore the film's climax. Too bad—the film could have really been something. 1½ —Lukas Kendall

Horner's score to *Patriot Games* bears little resemblance to its prequel *The Hunt for Red October*. Where Poledouris' imposing music conveyed all the tension of the film's threat of nuclear war, Horner's score plays on the feelings of the main characters as they are terrorized by a renegade faction of the IRA. The terrorists are represented by a mix of ethnic instrumentation, with Horner capturing their impassioned support for what they believe to be the IRA's mission (the beautiful and moving "Highland's Execution"). Highlights of the score include Horner's main title (utilizing Gaelic song and a mournful Irish-flavored theme); "The Hit," a tension-filled cue driven mainly by electronic instrumentation. Overall, *Patriot Games* is a powerful score, another example of Horner's ability to enhance a film—its action, tension, and emotion. 4 —Frank Altomari

Jerry Goldsmith wanted to score this film. Basil Poledouris reportedly cut a beautiful demo tape for the producers, who knew him from *Hunt for Red October* and *Flight of the Intruder*. Cliff Eidelman wanted it bad enough to tell his agent to get it, or forget him. (The agent made amends by securing *Columbus*.) Just about everybody in town was dying to score the *Red October* sequel, all except the man who actually got it, James Horner. I don't think he was campaigning especially hard to get this, but the producers happily dropped it in his lap, and the result is this stunningly vapid score (represented almost in its entirety on CD). The action stuff is his usual blend of 48 HRS. type antics, with Irish flutes and vocals thrown in for atmosphere. One cue is called "Putting The Pieces Together," and Horner does exactly that—pieces of the versions of the "Gayne Ballet Suite" he ripped off in *Aliens* and *Project X*. What saves this score from my utter contempt is how interesting some of it is in the film. The ballet stuff works pretty well against the chilly satellite-broadcast "action" scene "Electronic Battlefield." Perhaps that's why Horner took this assign-

ment: it gives him plenty of room to write the minimalist music he is increasingly favoring, even in big action pictures like *The Rocketeer*—no other composer in Horner's class would be likely to write a monstrously long cue like "Neville Sinclair's House" in which nothing at all happens. (Incidentally, I'm sad to report my discovery that the lovely main title of that score was an inversion of that old standard "The Yellow Rose of Texas"!)

—Guy Tucker

**Far and Away.** Music by John Williams. MCA CD, Cassette (MCAD/C-10628). 19 tracks - 67:14 • In conjunction with Mikael Salomon's outstanding photography, the brilliant character acting by Nicole Kidman and Tom Cruise and Ron Howard's capable direction, John Williams has created another fine score. The music is very much in an Irish style (depicting the characters' heritage and cues like "The Land Race" and "Joseph and Shannon" are very rich and heroic. Emotions played a vital role in the film, from the most heartfelt love between the couple to the spiritual desire to work one's own land. Williams has captured them all. 4½

—Chris Shaneyfelt

Ron Howard's comely but engrossing romance boasts the best John Williams score in years upon years. Williams has conjured up a lilt, charming Irish-flavored main theme, augmented by the frequent whistling of an Irish flute, to which he pretty much sticks to throughout. Most Williams albums of the past few years have been oddly patch-work affairs, especially *JFK* (lovely main theme, curious atonal passages, profusions of source music). *Far and Away*, on the other hand, maintains a very precise and engaging tone throughout, one of the most consistent albums Williams has ever produced. The Enya song "Book Of Days" breaks the flow drastically (it should have been the last cut, not the next-to-last), but overall this is still a magical work. 4

—Guy Tucker

John Williams was fortunate to have landed such a special assignment, and he was definitely up to the task. A stirring Irish melody was obviously called for, and Williams gave this magnificent film one which transcends mere folk music, taking on an anthem-like fervor in the process. The Chieftans contribute an additional—but not altogether necessary—indigenous flavor to the score, and Williams breaks no new ground here, but this is an instantly likable effort. Williams is also to be commended for producing a very generous CD. 4

—Eric Neill

**King of Kings (1961).** Music by Miklós Rózsa. Sony Music CD (AK 52424). AAD. 26 tracks - 75:53 • When you hear the solid sound of this CD, you might as well throw out that old MGM record with its fuzzy, fake stereophonic sound. Working for Sony, Dan Rivard and Debra Parkinson have assembled from the film's 35mm music tracks a recording of *King of Kings* that creates a dramatically new listening experience. Yet one shouldn't forget the old MGM version; the arrangements had a particular, cohesive power—tightly structured—though they were, admittedly, hard on the ear. This new version, as noteworthy as it is, eventually offers too much of typical Rózsa background music. The concept of making a musical soundtrack directly from the film's own musical track presents as many interesting problems as it does solutions. (Do we want every note or an independent musical experience that discards filler material, giving us the potent essence of a score?) The four-page booklet by Bruce Eder is a model of what liner notes should be. 4

—Miroslaw Lipinski

**Magdalene.** [mag-duh-LAYN-uh] Music by Cliff Eidelman [EYE-dul-mèn]. Intrada CD (MAF 7029D). ADD. 16 tracks - 44:48 • This was Cliff Eidelman's first film score, and it's a powerful, orchestral tour de force. In light of all the analogies comparing Eidelman to James Horner (both scored a Nick Meyer *Star Trek* film while in their 20's) it should be pointed out that this is not merely an early form of *Star Trek VI*, as *Battle Beyond the Stars* was an early form of *Star Trek II* for Horner. Describing the score precisely is difficult, as the feeling and structure is unlike any Williams, Goldsmith, Horner, or Elfman score, it's a unique extrapolation of romantic music of the era. (The film was some 1988 bomb with Natasha Kinski, and as it took place during the French Revolution, the score has the appropriate romantic and religious overtones, as well as thundering battle sequences.) The score was recorded with a gigantic orchestra and chorus, and the sound is appropriately sensational. 4

—Lukas Kendall

**Ruby.** Music by John Scott. Intrada CD (MAF 7026D). 20 tracks - 47:32 • It is indeed sad for all of us that this absolutely splendid composer is employed so little in American cinema. *Ruby* came and went quickly, but Mr. Scott's altogether memorable music, as always, is its most treasurable legacy. Strikingly orchestrated by a composer who does it all, *Ruby* features one of the most gorgeous melodies to be heard in current films. A gem. 4

—Eric Neill

**Thunderheart.** Music by James Horner. Intrada CD (MAF 7027D). DDD. 13 tracks - 44:01 • This is without a doubt one of Horner's strangest efforts, but on the other hand it is still quite enjoyable. A majority of this small ensemble score is in a mystical, somewhat avant-garde style with a Native American choir and a dash of electronics for flavoring. I am quite fond of Horner's exotic score for *Vibes*, which in some ways uses a similar approach. Great sound and nice packaging. 3

—Chris Shaneyfelt

**Jaws.** Music by John Williams. MCA CD (MCAD-1660). AAD. 12 tracks - 34:49 • An absolute classic in every sense of the word, and a must-have in any film music collection. What some tend to forget about this score is that there is so much more than the memorable "DUH-DAH" theme. In fact, one of the big problems with the dreadful sequels to this classic is that they tended to only use the "shark" theme, ignoring other motifs and moods that Williams brilliantly orchestrates here. [Except for Williams' *Jaws 2*, which rarely repeats the shark theme and contains all-new motifs and moods comparable with this score—AD.] Williams is at his simplistic best here, with Herrmannesque pulsing rhythms and incongruously 'bright' music during a treacherous shark hunt. Williams is the force in this film that scares the pants off of you, but then lets you catch your breath when you should truly still be scared. I had a hell of a time finding it, but it is well worth it. My rating, and I never overrate, is a 5

—Matt Barry

**Basic Instinct.** Music by Jerry Goldsmith. Varèse Sarabande CD, cassette (VSD-5360). 10 tracks - 44:28 • The biggest thing that kept this year's "most controversial movie" from seeming to be a porno flick (at times) was this fabulously mysterious and moody score by Goldsmith. Combined with Paul Verhoeven's visual mastery, these two men really know how to build a scene and carry it through. The big surprise is that Goldsmith's score seems even better separated from the film. With a hollow, pulsing rhythm and a fascinatingly simple orchestration of clarinets and violins behind much of the soundtrack, it is a perfect listening companion to *Total Recall*, another Verhoeven/Goldsmith masterpiece. The only noticeable flaw is that towards the end, much of the music seems to be repeating itself. 4½

—Matt Barry

Hands-down the best work Goldsmith has done since *Extreme Prejudice* five years ago. This time his electronic wizardry is less insistent; Goldsmith's task here is to fit between the lines of Paul Verhoeven's hilariously twisty psychosexual thriller, and what he pulls off here is easily comparable to one of the director's models for the film, *Vertigo*. Goldsmith's incredibly sinuous main theme and delirious yet simple interludes and pseudo-action cues (one of the marvels of this film is how little really happens or adds up to anything) are among the best Goldsmith, or anyone, has offered. 5

—Guy Tucker

**Memoirs of an Invisible Man.** Music by Shirley Walker. Varèse Sarabande CD, Cassette (VSD/C-5355). 10 tracks - 28:30 • My impression upon listening to this score was how brassy Shirley Walker is. She capably managed to mix a hard-edged style with gentle themes, making this score a joy to listen to. The score consists of many exciting cues (like "Theme Medley"), as well as gentle pieces such as "Love in the Rain." It should also be noted that Ms. Walker (according to the CD) is the first female ever to score a major motion picture. Her music stands out on its own even without the film, which is the mark of an excellent score. This is one talent (and score) not to miss. Don't do a disservice to yourself and overlook what may be one of the top scores this year. 4½

—Richard Rivera

**The Film Music of Joe Harnell.** Music by Joe Harnell. Five-Jays Records 2 CD set (FJCD 001/002). D1: 76:36, D2: 74:49 • This very special release contains some excellent music from the TV series "The Incredible Hulk," "Hot Pursuit" and "The Bionic Woman." And, most of all, this Double-CD contains some 40 minutes of music from the 1983 mini-series "V." An enjoyable release. 3

—Chris Shaneyfelt

This release was intended as a private issue by the composer, in conjunction with Luc Van de Ven of the Prometheus label, but it is nevertheless available from SoundTrack Album Retailers, PO Box 487, New Holland PA 17557. Good stuff.

—Lukas Kendall

**The Sherman Brothers.** Music & Lyrics by Richard M. and Robert B. Sherman. Disney CD (60839-2). 26 tracks - 67:50 • A god-send to fans of the Shermans, emphasizing rare and previously unrecorded tracks over the already available re-releases. What's troubling, however, is the exclusion of anything from *Sword in the Stone* and a slew of live-action Disney films that the Shermans contributed to in the '60s. Maybe a second volume is in order; after that, a non-Disney collection including *Tom Sawyer*, *Charlotte's Web*, *Snoopy Come Home*, and *Chitty Chitty Bang Bang* would be nice. 4

—Jim Gonis



Cable watchers & Sherman Brothers fans take note: the Disney Channel recently showed a new documentary special on Richard and Robert Sherman, airing several times in May and June. Although the special is not scheduled to be shown in July, it will no doubt turn up again either later this summer or early fall.

-Andy Dursin

**The Hitcher.** Music by Mark Isham. Silva America CD (SSD 1002). 14 tracks - 42:33 • An intense, avant-garde synthesizer score by Mark Isham, this makes for interesting listening. It is rhythmic and often atonal, and definitely electronic, with no orchestra impersonations here. The 1986 film was about a hitchhiker (Rutger Hauer) who terrorized a kid (C. Thomas Howell) who picked him up, as Dan Schweiger's tightly written liner notes inform, and it's easy to see how the score matched the film—the music is psychologically terrorizing in itself, if the proper attention is given to listening to it. Silva America's packaging is good, and the sound is crystal clear. This score is definitely not for those with a distaste for synthesizers (synthphobia?), but those with an ear for avant-garde electronic work should not be disappointed. **3 1/2**

-Lukas Kendall

**Heart of Midnight.** Music by Yanni. Silva America CD (SSD 1003). 15 tracks - 44:18 • This 1988 score by new-age composer/performer Yanni actually has a strong main theme, played on keyboard with synthesizer enhancements. It's melodic, and quite catchy, and thankfully doesn't become boring. The rest of the score is passable, far darker than might be expected from a soft-new age composer like Yanni, with a lot of synthesizer accompaniments to whatever the action on the screen might have been, interspersed with the predictable amount of new age-influenced "falling asleep on the keyboard" passages. Overall, a nice synthesizer score from an unlikely source, well packaged by the new Silva America offshoot of the Silva Screen label. **3**

-Lukas Kendall

**The Park is Mine.** Music by Tangerine Dream. Silva America CD (SSD 1004). 12 tracks - 50:33 • Rounding out a trilogy of new releases from Silva America of small, electronic scores of mid-80s films is this 1986 Tangerine Dream effort. Outside of a brief love theme and the end credits, most of the score is dark in tone, even throughout the more energetic, "upbeat" segments which feature electronics and guitar over (or, more precisely, *under*) a rhythmic drum-beat. Who knows what this film was (has it turned up on cable TV's "Mystery Science

Theater 3000" yet?) but the score is an attractive one, and should no doubt please Tangerine Dream fans. The CD features detailed notes from T Dream expert Matt Hargreaves. **3**

-Lukas Kendall

**Shining Through.** Music by Michael Kamen. Milan CD, Cassette (61145-4). 12 tracks - 44:03 • An even but unmemorable outing for Kamen, this orchestral score for the recent box office bomb should have appeal for Kamen fans. However, it emphasizes a particular quality of Kamen's work, being the transience of it—unless one has a particularly liking for Kamen's style, or an extraordinary ability to recall musical passages, this score can be considered of the "in-one-ear-out-the-other" variety. We know we just listened to 40 minutes of music, but can't recall a single bar. In that respect, what Kamen does here is similar to what Dennis McCarthy has done on Star Trek: The Next Generation, though in that case McCarthy writes as he does due to producers' orders, and he's very good at it. Perhaps Kamen was similarly under orders not to overshadow the visuals here—that would certainly explain a lot. **3**

-Lukas Kendall

**Sleepwalkers.** Music by Nicolas Pike. Milan CD, Cassette (7313835616-2). 16 tracks - 47:39 • Much of this score is subdued—there aren't a lot of "shock" cues. Instead, Pike provides occasional stirring chase music that evokes the suspense style of John Williams. The orchestration is stronger than you'd expect from a "B" horror soundtrack. Included on the disc are Santo & Johnny's original "Sleepwalk" (King probably wrote it into the script), and the feline, creepy "Bodicea," hummed by Enya, that opens the film. **3**

-Jim Gonis

This little-known composer serves notice that he's a filmmusic force with this striking dramatic score. Pike is one of the few who does his own orchestrations, and his talent is well displayed here. Pulsating, rhythmic and often explosive, this score is impressive from beginning to end. **3**

-Eric Neill

**Night on Earth.** Music by Tom Waits. Island CD, Cassette (314-510 725-2). 16 tracks - 52:47 • Waits has three vocals on this disc, and most of the surrounding cuts are bluesy instrumental variations of them (there's a lot of repetition). Waits incorporates the same relaxed, impromptu feeling that he's shown on his vocal albums, and it holds up here, primarily as a mood piece that deserves to be played after midnight. **3**

-Jim Gonis

## HANS ZIMMER SPOTLIGHT

Guy Tucker now reviews several of Hans Zimmer's works, supplemented by a review by Andy Dursin of the 1989 score, *Black Rain*.

**A World Apart (1988).** RCA Victor CD (7974-2-RC). 9 tracks - 39:29 • This score represents a definite crossroads in Zimmer's career. For one, it represents the culmination of a particular, mostly-synthesized sound he tinkered with for a decade. For another, a director's wife heard it and recommended Zimmer for her husband's next picture—*Rain Man*. So maybe that's why the two themes sound as similar as they do; but the one here is more dogged, downbeat, and brooding—appropriate enough given the subject matter (apartheid). A lot of the score is given over to South African music, none of it much more appealing than Zimmer's stuff. Overall, just a nice try—which did pay off. **2**

-Guy Tucker

**Black Rain (1989).** Virgin LP, CD, Cassette (2-91292). 10 tracks - 48:39 • An interesting score to say the least. Director Ridley Scott's first collaboration with composer Zimmer results in a powerful, three track, 21 minute "Black Rain Suite," conducted by Shirley Walker and featuring an orchestra, synths, sound effects, Japanese ethnic instrumentation and a wide range of emotions. You can hear some of Zimmer's other work (particularly *Backdraft*) in this score, but it's still a fairly potent piece of work nonetheless. Zimmer's principal theme is developed into Gregg Allman's vocal "I'll Be Holding On," with lyrics by Will Jennings. It's a song that perfectly fits the mood of Scott's film, but the other songs on the album don't quite mix—Iggy Pop, Soul II Soul and Ryuichi Sakamoto all contribute songs, with UB40's "The Way You Do the Things You Do" being immediately recognizable as the annoying commercial jingle for Sprite. A mixed bag on the whole, but Zimmer's suite is worth checking out if you're a Hans fan. **3**

-Andy Dursin

**Regarding Henry (1991).** EMI CD (CDP-7-97496-2). 10 tracks - 38:12 • There was hardly any score at all in this movie, but a record deal was struck anyway (as happens with virtually every Zimmer release—does he have a significant following?). The result is a loose, likable piece of work, Bobby McFerrin's uniquely odd vocal effects intertwined with snatches of percussion and two keyboard themes written and performed by Zimmer—one very upbeat, one somber and

reflective (and a little addictive). There are only seven players listed here, and in groups that small a lot of improvising tends to go on, but the feel of the score is never disorderly and Zimmer's thread is never once lost. **3**

-Guy Tucker

**Radio Flyer (1992).** Big Screen Music CD (9 24454-2). 4 tracks - 33:44 • Once upon a time, record companies would cancel an album of a movie that flopped as noisily as this one did, but in that one respect at least, times have improved. This jaunty, engaging little score is divided into three Suites, a typical Zimmer tactic. Despite the undertones of the film, the music here is relentlessly upbeat, very Williamsish at times (especially the start and the finish), but always shot through with such Zimmer trademarks as a high, soaring flute, padding drum effects, and offbeat use of voices. Zimmer manages to suggest the fragile innocence and wonder of childhood with his simple tunes and his characteristically unusual palette (one of the most distinctive in the field). **4**

-Guy Tucker

**The Power of One (1992).** Elektra CD (9 61335-2). 12 tracks - 47:13 • The director of this one eschewed his usual favorite, Bill Conti, in favor of He Who Has Done More African Movies Than Anybody. Zimmer's Africanate scoring has turned up even in such purely American movies as *Rain Man*, lending them a peculiar exoticism that has helped him make his mark. Now, for the first time in a while, Zimmer has been turned loose on a movie actually set in Africa. We're in apartheid country again, but Zimmer wisely tunes in to the insistently celebratory nature of most African music. The result is Zimmer's most important score to date, and the only one I know in which virtually every note is sung. There are instruments in the background, lots of drums, a few flutes and electronics, but Zimmer leaves most of the work to a massive chorus. The first time you hear it, this may distract you, but on repeated playings, Zimmer's real theme shines through like a beacon. The liner notes reveal that this album is more of a collaboration than you'd expect—Zimmer doesn't actually know all those African words, those were matched to the music by one Lebo M., while African composer David Khabo is responsible for no fewer than 3 cues (all quite good). Compellingly rhythmic and refreshingly unusual, this is one of the best albums of the year. **4**

-Guy Tucker

## BERNARD HERRMANN SPOTLIGHT by SHANE PITKIN

Shane Pitkin tackles six Bernard Herrmann releases—an LP recording of his first score, his score for Welles' follow up to that film, a 1954 score in collaboration with Alfred Newman, his score for the 1959 classic *North by Northwest*, his final score, and two compilations:

**Citizen Kane** (1941). United Artists LP (UA-LA372-G). 10 tracks - 29:05 • While *Citizen Kane* was one of Herrmann's finest film scores, this recording (conducted by LeRoy Holmes) is below par. Not only is it under a half-hour long (there are subsequently many cues left out), but the orchestra doesn't seem to mesh and some of the selections which should be the most rousing fall flat. The Preamble CD of this score (PRCD 1788) is infinitely better, though this version does contain the "Newsreel" music which the CD lacks. Of interest primarily to Herrmann collectors. 3

**The Magnificent Ambersons** (1942). Preamble CD (PRCD 1783). 21 tracks - 51:32 • This is the only recording of Herrmann's score to the film which was Orson Welles' follow-up to *Citizen Kane*. When the film was re-edited by the studio and much of Herrmann's music was cut, Herrmann demanded his name be removed from the film; this CD contains even the cues that were dropped. It's a quiet, peaceful score echoing the sadness of days that will never come again. The CD includes a 9-page booklet detailing every cue and including stills from the film. A disc that should be in every collection. 4

**The Egyptian** (1954). Music by Alfred Newman and Bernard Herrmann. Varèse Sarabande CD, Cassette (VSD/C-5258). 11 tracks - 48:36 • This newly restored edition of the original 1954 soundtrack to the Edmund Purdom film makes for an excellent disc. Co-composed by two of the greatest film composers of all-time, it is decidedly a classic. Sound quality here is not great, and liner notes are typical of Varèse releases (but quite adequate). Newman and Herrmann composed individual cues separately, but the results are seamless. Newman's theme for Merit and Herrmann's for Nefer-Nefer are particularly good, as is the march of Horemheb (which is the only portion of the soundtrack that is not tranquil). Performed by the Hollywood Symphony Orchestra and Chorus; Doreen Tryden, soloist. 4

**North by Northwest** (1959). Varèse Sarabande CD, Cassette (VSD/C-47205). 12 tracks - 36:52 • While this is unfortunately not the 1959 soundtrack, it is the only available version, and is very well done. As performed by the London Studio Orchestra, conducted by Laurie Johnson, the best cues from the score are all included, although

the terrific fandango which is the Main Title is played a little sluggishly. Especially notable are "Romance on the Train" and "Mount Rushmore/Finale"; if you've seen the film all of the cues will bring back memories. One of the great Herrmann scores, and a splendid recording. 4

**Taxi Driver** (1976). Varèse Sarabande CD, Cassette (VSD/C-5279). 10 tracks - 31:25 • This is the original soundtrack album from one of Scorsese's darkest films, and Herrmann's final score. From an earlier melody of his and a little help from Christopher Palmer, Herrmann created a searing jazz theme which perfectly suited the film. The second half of the soundtrack was arranged and conducted by Dave Blume and is less Herrmannesque than the first; Herrmann's death prevented him from overseeing the soundtrack recording. It's a great score, and well worth buying even if you're not a jazz enthusiast as the last music Herrmann recorded. 4

**Classic Film Scores of Bernard Herrmann**. RCA CD (0707-2-RG). 14 tracks - 52:05 • Another superb compilation from Charles Gerhardt and the National Philharmonic Orchestra. The first track is Herrmann's "Death Hunt" from *On Dangerous Ground*, which was reportedly his favorite work... a frenzied piece which serves as the perfect overture for the album. In addition to an excellent *Citizen Kane* suite and the "Concerto Macabre" from *Hangover Square*, two other suites are included from films whose scores are otherwise unavailable: *White Witch Doctor* and *Beneath the 12 Mile Reef*. Herrmann oversaw the recording sessions personally. 4

**Bernard Herrmann: The Concert Suites** (1968-75). Masters Film Music Special Release Series 4-CD boxed set (SRS 2005/8). 42 tracks - 186:31 • The ultimate Herrmann compilation, containing all of the suites he composed and recorded for London between 1968 and 1975. From *Citizen Kane* and *The Devil and Daniel Webster* to *Psycho* and *Vertigo* to *Day the Earth Stood Still* and *Fahrenheit 451*... sixteen films are presented here, each in suite form conducted by the composer. A 52-page booklet of liner notes and manuscript plates is included, making this an essential part of any Herrmann/film music collection. 5

Unfortunately, the above 4 CD set is completely sold out, having been released originally on Masters Film Music, and then distributed through the Varèse Sarabande CD Club. However, the recordings are available elsewhere on various London Polygram releases.

## SOUNDTRACK SPOTLIGHT

Reviews O'Plenty this month, coming from numerous readers:

**Rambling Rose** (1991). Music by Elmer Bernstein. Virgin CD, Cassette (2-91717). 18 tracks - 45:52 • Bernstein's big comeback started just over a year ago with scores for *A Rage in Harlem* and *Oscar*, but it's his score for *Rambling Rose* that shows he can reach levels comparable to where he once was. As noted in his liner notes, Bernstein here is able to compose a score along the lines of his 1962 classic *To Kill a Mockingbird*—broadly symphonic and emotional. But, in *Rambling Rose*, he's also able to inject some jazz-like tempos that give this score an additional edge. The problem I had with *Rose*, both the score and the film, is that it takes a very low-key approach to the material, at times restrained, and in the score, very repetitive. This is certainly no *Mockingbird*, but, on its own level, works overall, and is recommended especially for Bernstein fans. 3 -Andy Dursin

**Revolver**. Music by Ennio Morricone. Alhambra CD (A8919—German release). 10 tracks - 34:42 • *Revolver* reminds us why Morricone belongs to the Olympian rank of composers, as the much sought-after "Morricone sound" electrifies the entire score. From the nonvocal version of "A Friend" to the pulsing rhythm of the theme "Revolver," the music evokes power and high tension on the verge of exploding. In contrast to these violent elements, the music of "Anna" shifts the tense mood to one of melancholic pensiveness; if one listens carefully, the riff of Beethoven's "Moonlight Sonata" can be discerned. Morricone's music seems to be artificially trendy in "In an Other Bar"—too reminiscent of high-tech pop music. But, the pop-music style works well in the vocal version of "A Friend." 4 -A. Ong

**The Warriors** (1979). Various artists. A&M CD, LP, tape (CD 3151). 10 tracks - 37:05 • *Streets of Fire* was an okay film and a great album, but neither hold a candle to their 1979 forerunners. Both movies were cowritten and directed by Walter Hill, and share the same format and quirky sense of style. But *The Warriors* is by far the more exciting of the two, and the superbly structured disc reflects the film's superior internal pace and logic. Beginning with a sizzling acid-rock

instrumental Main Title by Barry DeVorzon (who also contributes two other songs), moving on to a great rerecording of "Nowhere To Run," and an eclectic mix of oldies and then-newies, this is a disc that never lets up. Many cues are bridged by bits of dialogue and sound effects, which instead of intruding, heighten the effect. Best of all is the end title song, "In the City" by Joe Walsh and DeVorzon. Director Hill's other work shows a definite sensitivity to the musical requirements of each film, and his choices are usually right on target: Ry Cooder's Cajun-flavored *Southern Comfort*, Homer's *48 Hrs.* and Goldsmith's *Extreme Prejudice* are further examples of his taste and eclecticism. He's no Rowdy Herrington, arbitrarily dumping Goldsmith for Brad Fiedel and lousy rap songs (*Gladiator*). 4 1/2 -Guy Tucker

**Music From the Galaxies** (1982/6). Ettore Stratta, cond. KEM CD (KEM-DISC 1007). 11 tracks - 52:00 • I'd heard about this disc, a reissue of a CBS album released in the summer of 1982, but had expected to see it on the Varèse label. Though Varèse's Tom Null is credited with resequencing this CD, and adds on two cues from Varèse releases while dropping one from the CBS issue, apparently Varèse didn't want it, and it appears on this independent label. Stratta's album was a sumptuous digital rerecording played by the London Symphony, and while it included tedious rehashes of *Star Wars* and *Superman*, there were also highly inventive arrangements of *Alien*, *The Black Hole* (with a fascinating treatment of that ostinato, using no electronics), *Moonraker*, Laurence Rosenthal's underrated *Meteor*, and an exciting original composition by Stratta himself, "The Lost Galaxy." Best and most surprising of all is the Stu Phillips/Glen Larson theme to "Battlestar Galactica." Stratta's less engaging LP composition "The Late Planet Love" has been dropped in favor of Laurie Johnson's *First Men in the Moon* and Richard Band's *The Day Time Ended*. Finally, there's the "Star Trek Suite," incorporating the Courage and Goldsmith themes. In addition to the LPs notes by Fanfare's Royal S. Brown, Tom Null has written new notes for the CD. This is an exciting disc, probably still available in some stores. 3 1/2 -Guy Tucker



**JFK.** Music by John Williams. Elektra CD, Cassette (9 61293-2). 18 tracks - 64:18 • Let's face it: Oliver Stone wants all of the limelight for his picture, even the music. He claims directorial credit for this soundtrack, which I presume to mean that he molded the soundtrack to somehow enforce his conspiracy theory. Don't get me wrong, I loved the film and Williams' music was no small part of my fondness. It just seems that there is too much 'period' music on this soundtrack, all of which seems placed in no particular order. Songs like "Ode to Buckwheat" and "El Watusi" have no place here—the point of the film is the lyricism of its style and imagery, and much of its success is due to John Williams' beautiful themes and haunting conspiratorial music. Get this one if you loved the film, but be prepared to do some selective skipping. **3** -Matt Barry

**Lionheart.** Music by John Scott. Intrada CD (MAF 7011D). 21 tracks - 64:00 • This lengthy but tremendously exciting action score seems to have been unjustly overlooked by most soundtrack fans. As Scott observes in his liner notes, the full statement of the Lionheart Theme does not occur until near the end of the picture (the amazing cues "The Wrong Bet" and "Lionheart"), but the overall effect of the score, once it kicks in, is unlike precious few other works done in this genre. Scott beats out most kickboxer scores by miles (he notes he never wanted to write just another such score), adding levels of heroism, treachery, and sheer excitement that one never expects from so thoroughly rancid a picture as this. When Scott's theme finally, fully emerges, it's more than just a tremendously exciting melody—it's almost a revelation. **4** -Guy Tucker

**A Shock to the System.** Music by Gary Chang. Windham Hill CD (Jazz WD-0123). 11 cues - 40:27 • This strange little film had two things going for it: Michael Caine giving one of his best performances as a white-collar sociopath who realizes one day just how easy it is to kill his enemies without being suspected; and the ingeniously textured musical mirror Gary Chang holds up to the character. The insidiously catchy "Graham's Tango" sets the tone for the whole of the disc, a castanet-like rhythm joined (or interrupted) by a lofty solo violin. The score is just Chang's electronics (less tinny than most) and the crafty strainings of the Turtle Island String Quartet, and it's impressive how much range Chang gets out of them—a small triumph of minimalism. **3½** -Guy Tucker

**Ulysses (1955).** Music by Alessandro Cicognini. Legend CDs (CD8). 20 tracks - 64:38 • This CD has four additional tracks than the Intermzzo LP (IM007), a most welcome treat. A sense of great adventure imbues the entire score. Through the unusual playing of some of the instruments to create astonishing sound effects, Cicognini creates an aura of mythical trials and tribulations that Ulysses suffers in his long voyage home to Ithaca; just listening to the low-register sounds from the horns in "Recalling the Storm" makes one hear the angry voices of the Gods against these intrepid sackers of Troy. From the eerie "The Hades: Meeting Achilles, Ajax and Agamemnon" to the ferocious, brassy music of "The Slaughter of the Suitors" the "Reunion With Penelope" becomes somewhat anticlimactic, however. The music recalls too much of the tortuous separation between Ulysses and Penelope, but not enough of the enduring love that has bound them. **3½** -Augustinus Ong

**Altered States (1980).** Music by John Corigliano. RCA CD (3983-2-RG). 9 tracks - 40:25 • When a friend of mine sent me this CD, my initial reaction was like "What on Earth is this?" Needless to say, I was very pleased to find this score to be one that deserves repeated listenings. The music is feverishly haunting in a genre similar to Goldsmith's *Mephisto Waltz* and *Coma*. Many cues provide strong atonal manipulation of the orchestra, as others focus on the beautiful tenderness of Corigliano's love theme. **3** -Chris Shaneyfelt

**Dragonslayer (1981).** Music by Alex North. SCSE limited edition CD (SCSE 3). 21 tracks - 63:28 • I really cannot say how many more of these CDs are left (this limited edition produced 2000 copies) frankly because I have an unnumbered copy. However, I do strongly recommend this score, one of the best North ever composed. The music is haunting, lovely, exciting and giddy—a classic work by all means. The track listings are numbered incorrectly (for instance, there are 21 tracks instead of 22 listed, and the running times are also wrong). Other than that, this is a wise investment for any serious collector. **4½** -Chris Shaneyfelt

**High Road to China (1983).** Music by John Barry. SCSE limited edition CD (SCSE 2). 12 tracks - 30:06 • Over the last decade, John Barry has devoted a great deal of attention in composing romantic scores. His music unabashedly supports and elaborates the melodious strains that are common in these romantic films. The "Love Theme" permeates from "Main Title" to "High Road & End Title." This may

work very well for the film, but the love theme dominates too much attention; some listeners who abhor soft-soap music may find the music inconsequential. Still, Barry's music expresses sentimental feelings, be they demonstrative or reserved, that are in all of us. **3-A.** Ong  
*Dragonslayer and High Road to China, along with Body Heat and the new reissue of Krull, make up the four CDs in the SCSE series of limited edition releases. Body Heat and High Road to China are completely sold out and are among the highest priced CDs on the market. Dragonslayer is still available in some places, and Krull should still be available from places like Footlight Records and Intrada as well (see earlier in this publication for contact info).* -Lukas Kendall

**Anastasia: The Mystery of Anna (1986).** Music by Laurence Rosenthal. Southern Cross CD, LP, Cassette. 20 tracks - 45:46 • With the many superb musical expressions of the milieu in this and other Russian plots, Rosenthal's time in the sun was unfortunately eclipsed by his predecessors. Newman's version of *Anastasia [1956—reviewed in the LP section]* has a romantic grandeur that surpasses Rosenthal's. His main title raises expectations, but when Rosenthal uses a wistful theme associated with Anna, it is nothing but a deliberate reference to Tchaikovsky's "Eugene Onegin Waltz." The mournful and autumnal feelings so evident in Richard Rodney Bennett's score for *Nicholas and Alexandra [also reviewed in the LP section]* are nowhere to be found in Rosenthal's version, even though Rosenthal's music in the track "Anna and Erich" has all the necessary thematic elements that could have made his score just as good as Bennett's or Newman's. **2½** -Augustinus Ong

**The Seventh Sign (1988).** Music by Jack Nitzsche. Cinedisc CD, Cassette (CDC1006). 14 tracks - 46:13 • Shockingly good music here. Nitzsche's score seems haunting and disorienting by metallic male voices, female chorus and disquieting instrumentation. "Opening-Fish-Desert-Wrath-1st Seal" breaks away from the monotonous, scary music common in films with apocalyptic themes; this introduction erupts with avant-garde music tempered by medieval quasi-religious chants (a la Goldsmith's *Omen?*). In "Abby's Death" the metallic voice of fate gives way to female chorus; the atonality gives way to tonal chromaticism; the death of Abby to the birth of her child. The "End Credits" reaffirms good over evil and life over death. **4** -Augustinus Ong

**Total Recall.** Music by Jerry Goldsmith. Varese Sarabande CD, Cassette (VSD-5267). 10 tracks - 40:43 • This is movie music for the adrenaline junkies out there, like myself. Pure, great action music interspersed with some nice, mellow "future" synth-music (which, for once, I feel was NOT overdone here). The first track, the film's theme, sets a standard for other composers to try and match. What I mean is, that a film's theme should convey a sense of anticipation and excitement as the audience is sitting there, watching the opening credits. I can still remember being pumped up when I heard Goldsmith's music in the theater. And while the music during the film was somewhat drowned out by all the carnage, on CD you can crank it as loud as you want. **4½** -Matt Barry

**Galaxies.** Music by Kevin Braheny. Hearts of Space CD (HS-11004-2). AAD. 16 tracks - 57:07 • This score was written for a public television astronomy and planetarium documentary. Braheny, widely known for his "extreme new age" space music, created a definite ethereal mood for the show. The entire CD is done on synthesizer, with a light touch of percussion in one or two tracks. Much of the music is based on a skillful blending and interchanging of chords, performed at a very slow pace, making it evident this was intended for listening as relaxation. A close approximation to this would probably be Redford's "The Astronomers," but this is even more "spacey" than that! Mr. Braheny does seem to repeat his themes a little too often, but that doesn't really take away from great listening enjoyment. If you like new age music, this CD is one you should not pass up! **4** -Bill Smith

**Fantastic Journey.** Erich Kunzel and the Cincinnati Pops Orchestra. Telarc CD, Cassette (CD 80231). DDD. 16 tracks - 64:14 • This is Erich Kunzel's fourth movie compilation, and in my opinion the best. He uses less of the "typical" (*Star Wars/Trek*, etc.) scores, and gives the listener a taste of some of the little known and hard-to-find scores (*The Last Starfighter*, *The Black Hole*, *Moonwalker* minus Michael Jackson, *Poltergeist*, and many more). The only disadvantage of this CD is that for a couple of tracks, a better theme could have been chosen (why "Cantina Band" from *Star Wars* was chosen I'll never know). Kunzel obviously liked *Batman*, because 15 minutes are devoted to its themes, and I liked this rendition better than Elfman's! On the whole, this is the best compilation in years. **4½** -Bill Smith

**The Best of John Barry.** Music by John Barry. Polydor CD (POL 899). AAD. 22 tracks - 60:53 • Before John Barry began repeating the lush-string motifs of *Somewhere In Time* for his insipid treatments of *Out of Africa* and *Dances With Wolves*, he composed some of the most interesting and hypnotic music in film. This Polydor collection attests wonderfully to this fact and is an excellent, albeit not inclusive, retrospective of one of film's greatest composers. Culled from Barry's Polydor record sessions during the '70s, this CD focuses on his work from that decade, as the general lack of success of several of his projects in that decade dictated what direction Barry would take in the '80s. The failure of *Alice's Adventures in Wonderland* must have been particularly disheartening, even though its representation on this album ("Curiouser and Curiouser") is lovely. However, some of these re-worked versions don't quite jell: material from *Mary, Queen of Scots* is a failed endeavor that destroys the original's delicacy, as does *Diamonds Are Forever* on this album. A particular pleasure is "Follow Follow" from *The Public Eye* (*Follow Me* in the UK), a score that deserves immediate rediscovery. Two pages of excellent liner notes are included. 4½ - *Miroslaw Lipinski*

*Brian McVickar reviews the first and final installments of the theatrical Omen trilogy (with that hideous Fox TV-movie sequel notwithstanding), both on the Varese Sarabande label:*

## CAM CORNER

*This is quickly becoming one of the more popular sections of SCORE, and this month's reviews of recently re-issued on CD CAM scores are by Miroslaw Lipinski, Augustinus Ong, and Jim Gonis.*

**Grazie Zia/Uccidete Il Vitello Grasso e Arrostitelo.** Music by Ennio Morricone. CAM CD (CSE 051). 16 tracks - 45:01 • Even die-hard Morricone enthusiasts might have trouble enduring these two film scores Morricone did for director Salvatore Samperi in 1968 and 1970. Both main themes are very catchy, the sort of jaunty Euro-cool that Morricone excels in (like "The Sicilians" and "The Burglars"). But here the maestro continually repeats the same bars with such close frequency that these two scores can quickly turn grating. *Grazie Zia* can be particularly hard to listen to for any duration, while *Uccidete* is a more developed score, and actually becomes tenderly melodic in parts, however repetitive. CAM's liner notes are generally useless, merely giving a brief synopsis of each film and technical film credits. Considering the scale of their soundtrack project, CAM should provide information about the music itself. 2½ - *M. Lipinski*

**Concerto Per Pistola Solista.** Music by Francesco De Masi. CAM CD (CSE 028). 16 tracks - 33:30 • The authentic first six measures of Tchaikovsky's well-known Piano Concerto No. 1 introduce the main title theme, developed by the strings section as a variation on the original concerto, while the piano continues its authentic chordal riff until the piece can take off on its own. Aside from the Slavic essence of the main theme, "La Famiglia Omicidi" and "Georgy and Mamie" convey a sense of cocktail intimacy and exquisite atmosphere. In sharp contrast to the rest of the score, '60s rock & roll rears its popular head in "Cercando un Fantasma" and "90 Miles to London." There you have it—a dish of classical music, laced with rock & roll, seasoned with a hint of Slavic flavor. 3½ - *Augustinus Ong*

**Zorro.** Music by Guido and Maurizio DeAngelis. CAM CD (CSE 024). 12 tracks - 33:28 • Oliver Onions singing "Zorro is Back" makes it impossible for one not to conceive that Zorro is a man who has a lot of fun saving peasants and damsels in distress. The music, however, becomes serious when the damsel is indeed in distress. In "Ortensia's Capture," the guitar strums with some hard-hitting notes, while the string accompaniment accentuates the dark-hued theme with

**The Omen (1976).** Music by Jerry Goldsmith. Varese CD, Cassette (VSD/C-5281); **The Final Conflict (1981).** Music by Jerry Goldsmith. Varese CD, Cassette (VSD/C-5282) • *The Omen* (12 tracks - 35:13) is extremely terrifying and unsettling upon the initial listening, but the score becomes more enjoyable after hearing it more often and once the sorrowful tones beneath it are detected. Some portions are blatantly meant to induce terror, while others accomplish it more creatively. The poignant sections display Goldsmith's knack for injecting heartrending emotion into any project. The song "The Piper Dreams" is good, though it has that '70s feel to it. Overall, *The Omen* is disturbing yet enjoyable. Developing new music for a film similar to its predecessors can be difficult, but Goldsmith has done it on *The Final Conflict* (13 tracks - 49:02). The tone here is more broad and lyrical as opposed to the brutal and primitive sound of the first two *Omen* films. The score is built around the bold, new theme for Damien, as "Ave Satani" from the original film is reduced to a mild undercurrent of the action portions. The chorus is provided with new lyrics to accompany the events leading toward the Second Coming and whereas the emotion in *The Omen* stemmed from love between man and wife, emotion in *The Final Conflict* comes from love of religion and salvation. The most diverse score of the series, this is quite good. *The Omen*: 3½; *The Final Conflict*: 4 - *Brian McVickar*

some embellishment of its own. Setting aside the doom-and-gloom cliffhanger music, the fun is back in "Zorro in the Village" and "Zorro's Arrival." In the end, all's well that ends well with the end theme, "Zorro is Back." And so, Zorro defeats the villain and gets the damsel. 3½ - *Augustinus Ong*

**Venere Imperiale.** Music by Angelo Lavagnino. CAM CD (CSE 045). 13 tracks - 47:36 • Lavagnino's 1963 score remains a virtuoso showpiece of symphonic film music. The majestic composition in main title heroically fends against the then-emerging style of Italian film scores using unusual sounds and exotic modalism. The lyricism in "La Famiglia Bonaparte" reaffirms the gracefulness of the strings and winds, as their music harmonizes and interacts with simple contrapuntal play. The music seeks refuge in a dark world of abstraction and foreboding, though the finale recalls the majestic moments and bids farewell to its time with a hushed afterglow. 4 - *Augustinus Ong*

**Morte in Vaticano.** Music by Pino Donaggio. CAM CD (CSE 033). 16 tracks - 37:48 • Donaggio boldly resurrects the Gregorian chant and infuses it with a modern soft-rock type idiom. Listening to the main theme, with its male chorus bellowing out the Italian lyrics, one cannot help but admire Donaggio's audacity and tongue-in-cheek interpretation. While "Nepal" may sound exotic and may lend itself to some meditative moments, the exotic beauty can really be found in "Tempio Nel Cuore Dell'Himalaya," where the chorus sonorously sings Gregorian chants in abstract form. The male chorus simulates authentic Gregorian chants, a capella (no instrumentation), in "Riunione Dei Vescovi-2." The end theme reprises "Morte in Vaticano" in the same fashion as the title music, i.e. Gregorian chants a la 1980s. 3½ - *Augustinus Ong*

Part of CAM's Soundtrack Encyclopedia reissues series, this 1978 score has little to recommend it, even for fans of the composer. The main theme, sung by a male chorus, is somber and dissonant. The rest of the score rambles, lacking in the fluid, lush orchestral quality that made *Don't Look Now* and *Dressed to Kill* so terrific. "Salamanca," a plaintive love theme for guitar and orchestra, is the sole standout cue, the only cue of Donaggio's considerable talent to be found on this disc. 2 - *Jim Gonis*

## LP SPOTLIGHT

*The following reviews are of out-of print LP recordings only, and none have been re-issued onto CD at this time.*

**Ivanhoe/Plymouth Adventure ('52).** Music by Miklós Rózsa. MGM Records LP (MGM E-179). • Two essential recordings from a long out-of-print album that deserves a CD re-issue. These inspired scores are brilliantly performed under Mr. Rózsa's direction. *Ivanhoe* is stirring in its throbbing English battle rhythms and charging trumpets, but *Plymouth Adventure* is poetry, from its heartbreaking "Dorothy Bradford Theme" to the final rousing chorus "Confess Jahovah Thankfully!" Although there have been fine re-recordings of these scores, no performance has ever touched these originals. 3½ - *J. Ford*

**QB VII (1974).** Music by Jerry Goldsmith. ABC Records LP (ABCD-822). 12 tracks - approx. 35 min. • This score contains some of Goldsmith's most heartfelt and passionate music ever. Recorded in Israel,

with a large orchestra and chorus augmented by accordion, recorder and harpsichord, *QB VII* is rooted in the styles of East European and Israeli folk music, as the story centers on a Jewish writer in Israel who exposes a Polish doctor as a war criminal. There are moments reminiscent of *Masada*, but this is by and large a less epic score, with more of an ethnic flavor. Goldsmith utilizes the music of Hora, the Israeli national dance, for the building of a new Israel while the text of the Kaddish (the Jewish prayer of mourning) serves as lyrics for the almost *Omen*-like "The Holocaust," and for the hymn-like end title, one of Goldsmith's greatest and most moving to date. The LP sleeve features informative liner notes about the production, with a section describing the score by Goldsmith himself (a rarity for Goldsmith albums). The U.S. LP of this recording went out of print in the '70s, though a German LP was reissued in 1987. A CD has yet to materialize, but this is a score worth owning in any format. 4½ - *Paul Andrew MacLean*



**Nicholas and Alexandra (1971).** Music by Richard Rodney Bennett. Bell LP (1103). 22 tracks - approx. 35-40 min. • Bennett is one of the finest of film composers, but sadly he seems to have dropped out of films entirely (apparently in favor of jazz piano concerts). His score for Franklin Schaffner's *Nicholas and Alexandra* is a beautiful romantic epic score, and probably his best. The main title is a stirring cue for orchestra and chorus, which swells in an intense portent of the tragedy which is to befall the protagonists, as they are swept up in the Russian revolution. The ensuing score consists of moments of fleeting joy, but the terror and tragedy which engulfs the Czar and his family overcomes, leading to a tragically solemn finale. The style of Russian Romantic music pervades the score, which was performed by the New Philharmonia of London, under Marcus Dods. Sound is excellent for 1971 (no studio or engineer is named, but it is obviously CTS and John Richards or Dick Lewzy). This LP has been out-of-print for a long time, but is well worth searching for (and is desperately deserving of a CD-reissue). **4 1/2** -Paul Andrew MacLean

**The Thief of Baghdad.** Music by Carlo Rustichelli. Phoenix Records LP (PHCAM 10). 23 tracks - 35:30 • Of Hermann's 7th Voyage of Sinbad and Rózsa's *Thief of Baghdad*, we know well. Ah, but of Rustichelli's version, we know little. The beguiling main theme starts with lovely choral sirens, beckoning us to join the thief in his quest for the blue rose. The musical passages at times frolic fancifully and at other times unfold pointedly. Rustichelli's music, tinged with fantasy and leaps of imagination, finds itself in bizarre cinematic settings, filled with man-devouring trees, faceless fighters and a helpless maiden. **3 1/2** -Augustinus Ong

**Anastasia (1956).** Music by Alfred Newman. Decca LP (DL 8460). 11 tracks • Newman's score to this classic film is very good, with a superb main title and a wonderful waltz variation, as well as a good deal of Russian-flavored music. However, much of the score lacks listenability when not paired with the visuals—it does not stand as well on its own as one might have expected after viewing the film. But it is a classic score, and one which holds much interest for fans of Alfred Newman or classic film scores in general. **3** -Shane Pitkin

**Doctor Who: Genesis of the Daleks (1979).** Music by Dudley Simpson. BBC Records LP (REH 364). • It's hard to tell if this is a real soundtrack or not, for this is an edited version of the 6-part television serial all rolled up into one (including music, dialogue, and sound FX). Dudley Simpson's music is quite appropriate for the serial, and although it sounds low-budget, it has a harsh, war-type mood to it. Also included is the theme song at the beginning and end of each side, which is eerie and mysterious. Though it's not a true soundtrack, it's still a pretty good album, and is a moment of one of the Doctor's better adventures. **3 1/2** -Jeff Szpirglas

**Lord of the Rings (BBC Radio Dramatization).** Music by Stephen Oliver. BBC Records (ZCR 415). 18 tracks • Typical BBC-style incidental music: Majestic, symphonic, and at times Masterpiece Theater-sounding. Much of the instrumentation is harmonious and runs quite smoothly. Still, while it sounds nice, it lacks that little something that separates a good soundtrack from an average one. Also, there are a few quite strange vocal tracks (sung by Hobbits, fairies and all), and didn't really work with me. **2** -Jeff Szpirglas

**The Black Hole (1979).** Music by John Barry. Disney/Pickwick LP (SHM 3017). 10 tracks • This has to be one of the most well-worn LPs in my collection and I would dearly love to see this score released on CD as I play it constantly. This is not one of Disney's best movies, but Barry's flair for genius redeems it. He manages to bring out the eerie majesty of the *Black Hole*, making full use of the orchestra and in particular strings and percussion. A highly original score from a great composer. **4** -Michelle Drayton

**Back Street (1961).** Music by Frank Skinner. MCA LP (DL 9097). 14 tracks - 39:34 • A wonderfully romantic score in the grand style of the classic film composers, this 1961 recording was reissued by MCA in 1987 and is one of Skinner's finest works. The lush main theme which recurs throughout the score is supplemented by such pleasant tracks as "Gay Paree" and "Love on a Picnic." This soundtrack is without question in the "old style" of film composition, and those whose tastes are not in this area will probably find this scoreless enthralling; collectors of "Golden Age" material should not pass it by! A fine score for a fine film. **4** -Shane Pitkin

## SLEEPERS

This column will be a continuing one whereby collectors write in telling about scores they consider excellent but are relatively unknown. Guy Gordon starts things off:

**From Guy Gordon:** At the top of my list is *Under Fire* by Jerry Goldsmith (1983), an incredible (and possibly my favorite of all time) score. Next is *Monsignor* by John Williams (1982), a very nice soft score arranged and composed as well as John Williams can. *Ladyhawke* by Andrew Powell (even the composer is an unknown) is a great blend of hard hitting orchestral themes with a little bit of rock

overtone. *War Games* by Arthur B. Rubinstein (1983) was also very good with a great end title theme, though the soundtrack was unfortunately slashed by movie sounds and words.

All of the above soundtracks are unfortunately available only on LP. Guy highly recommends them, and if you would be interested in further info, you can write him at 320 Washington Blvd, Hoffman Estates IL 60194-3048. Remember, if you have some favorite "sleepers" you'd like to briefly discuss in this column, send your responses in to Andy Dursin.

## MAIL BAG

Before delving into the initial responses to the question "Is film music getting better or worse?" here is a response from Gary Radovich regarding a comment made two months ago by Augustinus Ong.

**From Gary Radovich:** In reviewing John Addison's score to *The Phantom of the Opera*, Augustinus Ong casted a disparaging remark against James Bernard's Hammer *Dracula* music. I have always held this composer in very high esteem and his musical contributions have always added something extra to his films, going as far back as the early Hammer classics like *The Creeping Unknown*, *The Curse of Frankenstein* and *Horror of Dracula*. Hammer represented the British equivalent to our own American International Pictures, turning out a large number of low budget films which found a wide audience. James Bernard can be considered Hammer's house composer (much akin to Les Baxter's position at AIP) and he scored many of their important productions. Severely limited by budgetary restraints, Bernard nevertheless was able to write visceral music that always made the action a little more exciting and the suspense a bit more numbing. His music always left an impact. I, for one, consider James Bernard to be one of the unsung heroes of horror/sci fi film scoring and look forward to the upcoming Silva expanded release of *Horror of Dracula* (hopefully, only the first of many complete Bernard scores to be recorded). Recordings such as this, and the earlier Silva Hammer anthology, will allow listeners to experience the thrills and chills of some of the very best 1950's and 1960's gothic horror film music. Now if only somebody would release Les Baxter's AIP/Poe scores!

And now, here they are, the first responses to the all-encompassing question posed last month to the readership. "Is film music getting better or worse?" followed by an essay by Jeff Johnson of Intrada on

the same subject. To contribute your thoughts on this topic, or any other, for that matter, for future publication in *Film Score Monthly*, simply write up what you have to say and mail to Andy Dursin, 690 Jerry Brown Farm Road, Wakefield RI 02879.

**From Chris Shaneyfelt:** It seems to me that film music is in a transition period. Now that some of the "master" composers have either retired or passed away (such as Alex North and Georges Delerue), the film industry has sought the assistance of young (in some cases amateur) composers and it is difficult to say whether they do or do not have that raw creative talent in composition. Nevertheless, the amount of delightful and/or original scores has been reduced considerably in the recent past. There are ups and downs that come to mind when looking at current film composition: John Williams has just produced a brilliant score for *Far and Away* as did Jerry Goldsmith for *Basic Instinct*. Bruce Broughton wrote an exciting score for *The Rescuers Down Under*, which included one of his liveliest themes ever. To top it all off, Danny Elfman's *Batman* was an inspiration. On the reverse side of the coin, James Horner seems to be on a downslide with scores like *Class Action* and *Patriot Games*. Other scores like *Star Trek VI*, *The Addams Family* and *Alien³* are good, but still fall well short of what one would call "brilliant" or "operatic." But one cannot blame the composers for this, for movies just aren't what they used to be. In many cases, creativity in film sparks creativity in score. There are some films out there now that I think: "What on Earth could a composer do with this film?" For now we are lucky that inexplicable talent rests in the minds of Goldsmith, Polidouris, Scott, and Williams. Perhaps the "new breed" of composers will in later days beg to surprise us.

**From Guy Gordon:** Disappointingly, I would have to say that film music is getting worse rather than better. Just think of all the great scores of the late '70s and early '80s. Can many of today's scores hold a light to many of that era's scores such as the *Star Wars* trilogy, the *Raiders* trilogy, *Star Trek II*, *Krull*, *Close Encounters*, *Under Fire*, *Poltergeist*, *Twilight Zone: The Movie*... I think you get the idea. I don't really consider it the fault of the composers, as much as of the films they had to score. In most cases, the classic scores went to the classic movies. Me, being born in 1975 and only being a few years old during this era and not listening to music at the time, would have to be considered a person with an objective view (not having a sentimental view or attachment or so forth).

**From Simon McCauley:** In terms of recognition, film music is still neglected by ignorance and snobbery by many people. Friends of mine who know about my obsession with film music often wonder with disbelief why I collect "instrumental" music on CDs which they never thought were issued! Making them understand is a chore in itself and I always end up defending myself to the point of embarrassment. As an avid fan of all types of film music, I can only speak of the time I have collected (about eight years); however, as an avid movie goer I can still be objective in my overall assessment.

The unfortunate state of movies today is the tendency to make a quick buck and get as many people into theaters as possible. We can only witness another summer of sequel-itis again, with *Batman 2* (*Batman Returns*), *Alien 3*, and *Lethal Weapon 3* all going for huge profits. Sure, films have to make money, but surely a creative film can make money as well. My overall feelings on film music is that it has become "watered" down in recent years. We have seen the emergence of

new talent—Elfman, Howard, Shaiman—but film music can only represent the minds of the executives and what is on the screen—another car chase, another bloody murder, and a fight. So this is restricting innovations by many composers. Danny Elfman is probably one of the most successful film composers ever but is he as innovative as Herrmann? It is often "personal" films that bring out the best in composers. Look at *Dances With Wolves* and *Somewhere In Time*, both by Barry, and *Field of Dreams*, Horner's memorable score. Why do these films have good scores? Because they are not usual mainstream Hollywood pictures (although *Dances With Wolves* could be called this, it was still a brave attempt). After all, with sequels you can only go so far, so this obviously affects the quality of the music—themes re-used, similar style and content, etc. So, the churning out movies as it is today is going to affect the quality of the music. We could also blame CD companies who seem to churn out any score to make a quick profit; after all, the 'B' movies of the '50s didn't have soundtrack albums, did they? Although I feel that film music has a different style, and because of advancement is probably more important now, I don't feel it has lost integrity, although many scores do lack thematic quality outside of some nice main & end titles!

In my opinion the Hollywood system is to blame. Studios are just not taking stock of neat things and real events, especially the majors. For example, when are we going to find films from the majors tackling issues like AIDS, racism, abuse, "real" environmental films. Unless this does not happen films will become (if not already) forgotten, and the music will reflect this, and will slowly become less popular. The film industry needs to re-think its strategies and put thought into the process of making movies.

## ANYTHING NEW FROM THE OLD GUYS? by JEFF JOHNSON

When the first sound movies were being made some producers were worried that a background score might confuse the audience, making them wonder where the music was coming from, causing them to strain their necks looking for an orchestra. When I was 12, my parents let me stay up late and watch a movie called *The Omen*, just one of the many things they regret having done. I was up at night by myself and then there was *that* Main Title. I didn't strain my neck looking for an orchestra, but I did pull a blanket over my head. It wasn't only the strange gongs and bells, the male chorus wailing "Sa-ta-Ni!" or the female chorus softly rolling out "AH-ve" that got me. What gripped me the most was an ominous 4-note bass line for the lower string instruments. I didn't get much sleep that night—that damned bass line BOM BOM BOM BOM was going on and on in my head. The very next day I went on a search for the album and found it in a Payless Drugstore for \$5.98! From that point on I would be forever hooked on film music.

So today if you ask me what my favorite film score is, lots of important titles will go through my head. But in the end I'll probably just get this stupid grin on my face and say "The Omen." Which brings me to my point: someone's opinion of whether film scores are getting worse or better has a lot to do with that person's age, and what scores they grew up with.

I know someone for example who faithfully asks me once a week "Anything new from the old guys—Waxman, Tiomkin, Rózsa..." After I politely inform him that there isn't he says "No new Herrmann or Friedhofer? God, that's depressing!" He is not interested in anything by Hans Zimmer or Marc Shaiman, and is mildly interested in current Goldsmith only because "he used to write good scores back in the early '60s."

A different point of view, you see. The kinds of scores he's talking about were written when I hadn't even been born yet! (I was born

in 1965, if you must know.) *Ben-Hur*, *Lonely Are the Brave*, *Kings of the Sun*... those were the scores he grew up with—that's when film music was really great! What is his favorite score? Probably not something like *Basic Instinct*. Maybe it's a little-known Herrmann work or an epic Rózsa spectacular. Perhaps it's something he discovered when he was 12.

Personally I'll take the *Capricorn One* action style. Alternating bars of 3/4 and 5/8, with one of the main driving rhythmic forces being the sound of the bass trombones cutting through the orchestra. I'll take that sound over just about anything. During this time frame, mid-70s to early-80s, Goldsmith was writing some of the most ferocious action music in American cinema. The fight scene from *Logan's Run*, the "Operation Gold" sequence from *Twilight's Last Gleaming*, all the stuff not on the album from *The Boys From Brazil*, the main title from *Night Crossing*, "Escape from Suburbia" from *Poltergeist* and then there's the whole damned score to *The Swarm* (and that's just the name a few). This music is powerful, complex, unrelenting. I find that my favorite scores were written in this time frame.

On the other hand, I know people who prefer the *Our Man Flint* style of Goldsmith, people who'll take *The Man From U.N.C.L.E.* over *Patton*, people who'll throw all those out the window for a complete stereo CD of *The Robe*, etc. It all depends on who you are, how old you are, what your first soundtrack was, when you first watched a movie and noticed that strange symphony in the background, what scores you grew up with—those are your favorites!

Are film scores getting better? Who am I to say? I have to admit disappointment in *Medicine Man* and *Basic Instinct*. I like them well enough, but they lack the edge of Goldsmith's work in the '70s. Complex orchestral timbres have been replaced by synth overlays to "sweeten" the sound. Off-rhythm trombones are out and drum machines are in. Lis-

ten to "Breakout" from *Capricorn One* (what I consider to be the marker for action music in cinema) and compare that to "The Fire" from *Medicine Man*. What happened?

I have to express a little concern that I'm hearing Brad Fiedel's *Terminator 2* score in a lot of movie trailers lately. I hope that this does not become the "in way" to score action films. On the other hand, I hear an album like Elliot Goldenthal's *Alien 3* and I get real excited. Here's a score I wasn't expecting much from that turned out to be an intense major work, with French horns doing things I'd never heard before. It's neat to see there are still some composers who want to explore the resource of a symphonic orchestra and get some sounds out of it that are fresh and exciting. Back in the "old days" a major summer sci-fi release would always have a kick-ass, ball-busting orchestral score. These days I come out of *Alien 3* and I'm surprised that it actually has an orchestral score. What's wrong with this picture?

Recently, I had the pleasure of sitting in an editing studio with Douglass Fake and Bruce Broughton, working on the *Honey, I Blew Up the Kid* CD. It's a musical frenzy, one of the most energetic compositions I've heard in a long time. Are film scores getting better? Oh yeah....

At one point in the history of American cinema, the fate of film music rested in the hands of a small group of producers who thought that background music without an orchestra present would baffle people. Luckily for all of us they decided to give it a try. I can see myself 30 years from now, calling up my local soundtrack dealer and asking "Anything new from the old guys—Goldsmith, Williams, Horner? Nothing new from Chris Young? No new Broughton? God, that's depressing..."

*Jeff Johnson is the guy who usually answers the phone at Intrada [1488 Vallejo St, San Francisco CA 94109 • 415-776-1333], which is both a label and a mail order outlet.*